Fokine Revivals: London and Stockholm

Dance and Dancers

MAY 1957

This month's full ballet guide

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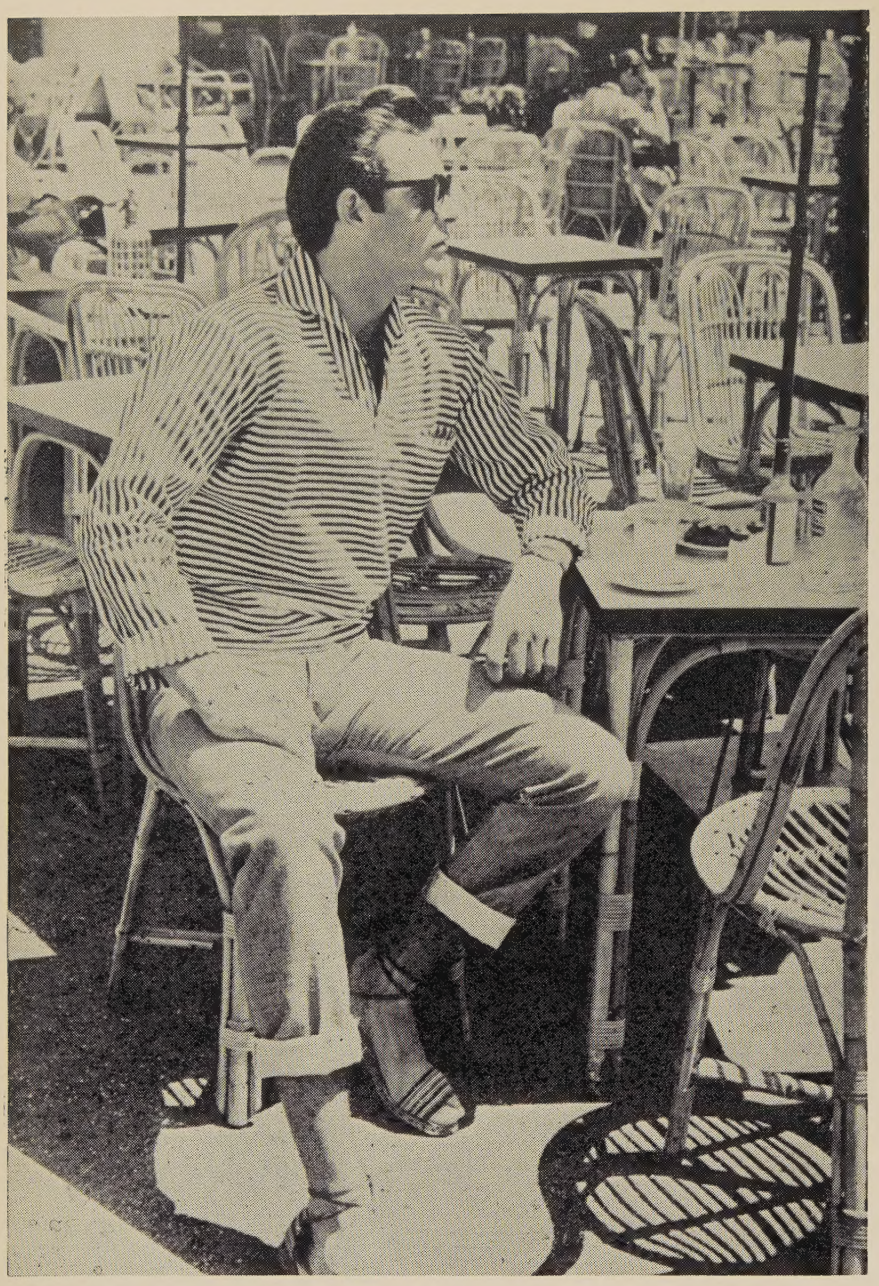
MARGOT FONTEYN

as the Ballerina in Fokine's *Petrushka*, revived by the Royal Ballet at Covent Garden



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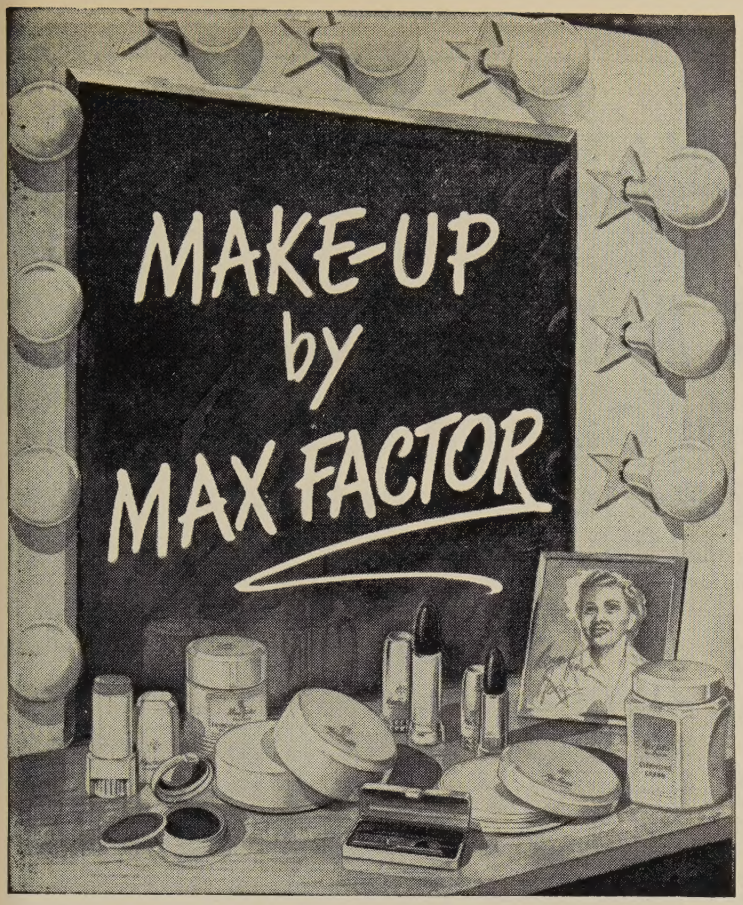

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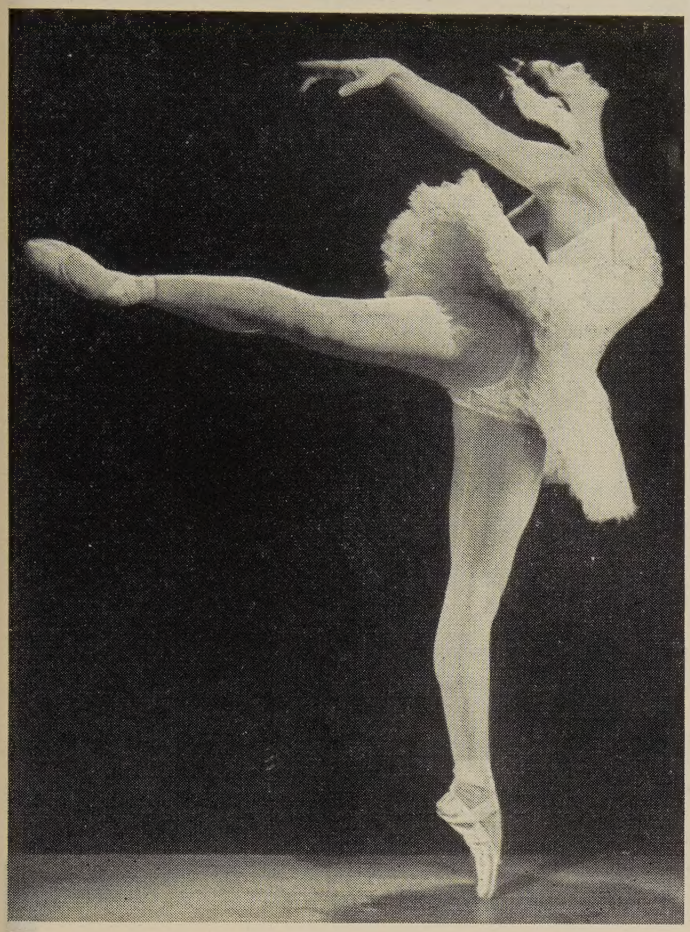

GREY AS ODETTE in Le Lac des Cygnes. *This was the last role which Beryl Grey danced as a full member of the Royal Ballet, on April* 18. *Photo: Houston Rogers*

BERYL GREY

IT was a sad occasion for British ballet when on April 18 Beryl Grey took her last call as a permanent member of the Royal Ballet. Whatever were the motives that prompted this parting of the ways, the company will be the poorer by her absence. Her departure, following on so swiftly after Violetta Elvin's retirement last year, leaves a gap between the *ballerina assoluta* and her less experienced colleagues that only time can fill. Although still young, Elvin and Grey had the maturity and artistry that develops from experience. Now they are both gone, even though, happily, Grey is to return from time to time as a guest artist.

Beryl Grey was the first "baby-ballerina" ever presented by the Royal Ballet, and is likely to be the last. It was probably the circumstances of war that assisted her extraordinarily rapid promotion, but no one who witnessed it is ever likely to forget her first performance of Odette/Odile in *Swan Lake* on June 11, 1942, her fifteenth birthday.

During the past 15 years she has danced all the full-length ballerina rôles, with the exceptions of Swanilda and Cinderella, a great many times. Her first partners were Robert Helpmann, David Paltenghi, Alexis Rassine and John Hart, but in later years she became closely associated with, first, John Field and later, Philip Chatfield. In addition to her appearances in the full-length classics, there are also many rôles in the modern repertory in which she will always be remembered.

Probably the most generally popular dancer in the company after Fonteyn, her large public will await her re-appearance, wherever she chooses to dance, with impatience. She herself feels that her future development will benefit from the freedom she will acquire from her new free-lance status. Like Markova before her, her new career will undoubtedly bring distinction to British ballet. But this does not lessen the sense of regret at seeing her depart from the Royal Ballet, to which she has contributed so much.

May 1957 8th YEAR OF PUBLICATION Vol. 8 No. 5

Dance and Dancers

Editor: PETER WILLIAMS *Assistant Editor:* CLIVE A. BARNES

WORLD'S LARGEST SALE IN THE FIELD

Still Going Strong

BALLET, more than any other of the arts, is influenced by changing fashions. Forty-five years is just about the wrong length of time for a ballet to remain popular. Most creative works stay fashionable for about ten years after their creation. If they are good enough, they enjoy a revival after about 50 years. Nobody could say this about the ballets of Michel Fokine, because ever since the early Diaghilev period, when his finest work was done, his ballets have remained in the repertoires of the world's greatest, and smallest, ballet companies. This must constitute some kind of a record in any branch of the arts.

Two months ago, in this column, I deplored the accent on revivals which seems to be the general practice with so many companies today. This observation has made us very unpopular with a number of people, the most infuriated being the artistic directors of some of today's leading ballet companies. Lack of money and the need for adhering to public demand have been the excuses understandably but ungraciously hurled in self-defence. These do not, I consider, constitute any form of defence. Yet as it is necessary to provide one exception to prove this unhappy rule, it would seem that the ballets of Michel Fokine drive this point home.

There is everything right with revivals, provided that they are realised properly, with humility and utter understanding, and are not, as is so often the case, just thrown on to fill up the repertoire and to save money on royalties. In no art can one do better than go back to the masters to give the younger generation, whether creators or practitioners, a basis and standard upon which to build the future. The point is that there is a limit to the number of revivals that any one ballet company can have in its repertoire —there comes a time when too much culled from the past can dull all incentive to create.

The Royal Ballet now has three major Fokine revivals to its credit—very much to its credit. Their *Petrushka*, *Firebird* and *Les Sylphides* bring honour to the company, to the Grigorievs who mounted them and to Dame Ninette de Valois who had the vision to make it all possible. Each of these masterpieces has brought not only a notable addition to the repertoire but each, in its different way, has given the dancers the finest possible example of what the art of ballet really means. They were not revived until Dame Ninette knew the company was ripe for them, and they have been put on with the utmost care, reverence and as much understanding as is ever likely to be achieved by any company in works that are not native to it.

But it should never be forgotten that Fokine in his time was a visionary, and that he started the whole conception of ballet off on another track. He as much as anyone would have been disquieted with the constant revivals of his works. Mercifully his spirit lives on in the Royal Ballet, because it, in addition to mounting these faithful reproductions of his works, gives an equal chance to ballet creators of today.

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STAR ATTRACTION: The three dolls inanimate in the Showman's booth—The Blackamoor (Peter Clegg), the Ballerina (Margot Fonteyn), Petrushka (Alexander Grant)—awaiting the magic pass from the Showman (Frederick Ashton, right). A moment from the opening scene of the Royal Ballet's Petrushka. *Photo: Dominic*

Petrushka

First given by the Diaghilev Ballet at the Théâtre du Châtelet on June 13, 1911. First given by the Royal Ballet at the Royal Opera House, Covent Garden on March 26, 1957. Ballet in four scenes by Igor Stravinsky and Alexandre Benois. Music by Igor Stravinsky. Choreography by Michel Fokine. Scenery and Costumes by Alexandre Benois. Ballet revived for the Royal Ballet by Serge Grigoriev and Liubov Tchernicheva.

CAST

The Ballerina	MARGOT FONTEYN
Petrushka	ALEXANDER GRANT
The Blackamoor	PETER CLEGG
The Showman	FREDERICK ASHTON
The Grandfather of the Fair	FRANKLIN WHITE
Two Street Dancing-girls	MARYON LANE, ANNETTE PAGE
Two Gypsy Girls	GERD LARSEN, GEORGINA PARKINSON
The Young Merchant	LESLIE EDWARDS
The First Nursemaid	ROSEMARY LINDSAY
A Coachman of the Imperial Court	DAVID SHIELDS
Two Stable Boys	RAY POWELL, BASIL THOMPSON

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PRODUCTION

SINCE the original production in 1911, at least 18 other choreographers have tried to produce their own versions of the Benois/Stravinsky classic. Yet none has held its place in the repertory, while Fokine's production remains one of the most celebrated of ballets.

Fokine's original task was formidable. Even the conditions under which he worked were far from ideal, and these physical difficulties were nothing to the artistic obstacles he had to overcome.

In the first place the score presented difficulties to professional musicians (it obviously still does!); it is true that Fokine had worked with Stravinsky before on *The Firebird*, but the music for that ballet was child's-play compared with the rhythmic and seemingly cacophonous score that had to be faced with *Petrushka*.

Yet Fokine's basic difficulty must have revolved around the novel conception of the ballet. The work was attempting a degree of realism that had not been seen in ballet, certainly since the days of Perrot and Bournonville, even if then. The Butter-Week Fair in Admiralty Square was not to be a stylised choreographic impression; it was intended by Benois if not by Stravinsky, as a "slice of life."

Moreover while the ballet's background demanded the eye-searching accuracy of a *genre* painting, its chief characters were to be sub-human puppets; consciously contrived symbols had to be placed in a setting of photographic accuracy.

Consider the effect of mingling a novel by Zola with a novel by Kafka, and remember that it was just such a mingling that the creators of *Petrushka* were attempting. That the ballet does not suffer from disunity as the result of the superimposition on one another of these two vastly differing planes of reality, speaks volumes for the success of Stravinsky and Benois, but Fokine's triumph is no less impressive.

Choreographically the ballet contains three distinct elements—the solo dances, the *ensemble* dances and the crowd movements—and Fokine's blending of these elements is remarkable. The solo dances, I suggest, marked a

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new departure in ballet; they were the first (and possibly only) complete realisation of Fokine's theories of expressive dancing.

The movements arranged for Petrushka himself are staccato and grotesque, sub-human in their ugliness. His jerks appear as if un-co-ordinated by a mind, his stuttering gestures are pathetically incoherent. Plainly a puppet in everything but his emotions, these have aspirations towards human sensibility and dignity. A deaf and dumb poet, his love is inexpressible, it wells up shouting for a voice, until its convulsions break Petrushka's sawdust frame.

The other two dolls are—just dolls. The Ballerina, trumpeting on tip-toe, has everything of a woman but her heart. Her dancing, superficially more "human" than the cringing Petrushka's, is characterised by the narrowness of its movements; perky and mechanical she moves like a pretty robot. Fokine's distaste for the classical school of choreography is reflected in his use of a parodied academic technique to show the shallowness of the Ballerina.

The Blackamoor is the simplest of the three principals. Fokine has delineated his character with ponderous movements, which give an earthy contrast to the spirited dancing of Petrushka.

The *ensemble* dances are masterly. Previously national dances had been used in ballet for formal *divertissements* and the like, here they have been absorbed into the body of a dance-drama. The coachmen, grooms and wet-nurses dance out from the crowd with no break in the drama's continuity.

The crowd itself, the last element in Fokine's choreographic design, is the matrix into which the solo and *ensemble* dancing is set. Stravinsky's objection to the crowd's seeming air of improvisation is understandable, but at the same time it is difficult to see how it could have been presented in any more effective way.

Standing out among the characters are any number of carefully contrived mime-studies, the most important of which is the Hoffmann-esque Showman. This oppressive puppet-master is skilfully sketched by both choreographer and composer, but other characters of less vital dramatic purpose are portrayed in equal detail—the Bibulous Merchant, the Chief Coachman, the Bear-Trainer, the Peep-show Owner, the Street Dancers—no corner of the canvas has been left unfilled.

ITINERANT PERFORMER: Maryon Lane, as a Street Dancer, entertains the crowd towards the beginning of the first scene. *Photo: Dominic*

The ballet's production, whether the work of Fokine, Benois, or both, is superb. The theatrical effect of the work is heightened by certain small episodes and incidents, such as the girl who is drawn towards the Showman's flute-playing, the Blackamoor's homage to his coconut as if it were some pagan deity, or the sudden entry of the masked revellers and the fall of snow, which mark the opening of the ballet's climax. Most effective of all is the simple but staggering stage-trick, that never fails to win a gasp from the audience, by which the Showman shakes the limp body of the dead Petrushka, showing it to be only rags and sawdust.

DANCING PUPPETS: Clegg, Fonteyn and Grant perform a lively Russian dance to the amazement and delight of the crowd. *Photo: Dominic*

It seems not unlikely that *Petrushka* was the supreme achievement of the ex-patriate Russian Ballet. Elsewhere Fokine possibly equalled his choreography in design and invention, but *Petrushka* as a ballet, as a theatrical conception, was never again equalled by the Diaghilev Ballets Russes. The inclusion of this masterpiece in the national repertory is an event of the greatest importance.

Although the Royal Ballet never had the good fortune to work with Fokine, it has in recent years sought to make good that disadvantage by using the unrivalled knowledge and experience of Serge Grigoriev and his wife, Liubov Tchernicheva. Grigoriev, a personal friend of Fokine's, and *régisseur* to the Diaghilev Ballet from its first performance until its last, and Tchernicheva have put British ballet eternally in their debt. With their productions, first of *The Firebird*, then *Les Sylphides* and now *Petrushka*, they have given us a representative collection of Fokine ballets. One can only hope that *Carnaval* and, possibly, *Prince Igor* will be revived in the near future.

This present production of *Petrushka* is, in outline, the best we have seen since the war. The same wonderful care and trouble has been lavished on it as was devoted to *The Firebird* and *Les Sylphides*, with, after allowing for the fact that the ballet does not at the moment suit the company so well as did the two earlier revivals, somewhat similar results.

Nicholas Beriosoff's version, later touched up by the Grigorievs, for London's Festival Ballet, was a workmanlike production, but on

PETRUSHKA ALONE: After the dance at the fair, the puppet Petrushka (Grant) is returned to his lonely cell, always watched by the portrait of the Showman. The Ballerina visits him but flees from his uncouth behaviour. *Photo: Dominic*

nothing like the same scale, and lacking the Royal Ballet's obvious advantages. Apart from the somewhat dubious possibility of the Lifar/Zverev production for the Paris Opéra, which I have not been fortunate enough to have seen, the only other contemporary version of importance is that found in Copenhagen, which Fokine himself mounted in 1925.

However, the Danes have a charming habit of eating ballets alive and, just as they have dealt with Massine's *Le Beau Danube*, so they have made *Petrushka* into a fascinating Bournonville-style work; an excellent ballet, but not, one would say, a particularly authentic production of Fokine.

Having been born many years too late for the first production, in the all-important question of this revival's authenticity I must, of course, yield to my senior colleagues. In this connection, however, it may be useful to remember that Benois considered that even the Diaghilev production after the Great War had become "distinctly worn and shabby."

Naturally a lot must have been changed, and much will have been lost, but *Petrushka* as given by the Royal Ballet is recognisable as a masterpiece, and should settle down as one of the most highly-prized and best-loved specimens in the museum department of the repertory.

DANCING

THE tributes paid to Nijinsky and Karsavina in this ballet are innumerable. Both Benois and Stravinsky go out of their way to praise their interpretations and there can be no doubt that these were two of the immortal performances of ballet history.

Many commentators have noted the kind of personal identification this rôle held for Nijinsky, and it may have been this that led W. A. Propert to make his famous, but entirely indefensible assertion: "The part is all his [Nijinsky's] own, for Fokine had given him perfect freedom in the making of it." But even though he did not choreograph it, it must be a rôle as firmly associated with his name as is La Sylphide with Taglioni's.

Between the wars Petrushka was associated with Idzikowsky, Massine, Woizikowski and Shabelevski. Since the last war we have seen excellent interpretations by Massine and Borge Ralov, an interesting sketch by Jerome Robbins, and some worthwhile performances by a few other dancers, including Dolin. Any dancer approaching Petrushka must cut his way through a dense undergrowth of memories, legends and superstitions. It is one of those parts in which the entire audience expect the dancer to be impossibly good. Fortunately Alexander Grant was.

For years a splendid dancer, previously he has never seemed to be able to adopt any other character than the one given him by nature. The rôles differed, but Grant remained resolutely the same. The stimulus of this great part seems to have brought out a new spirit in him.

He danced it extraordinarily well. One can now see clearly why people referred to Nijinsky's virtuosity in the part. As revived by the Grigorievs, its grotesque contortions demand incredible muscular control, and his always notable elevation sometimes asserted itself to fine effect.

The balance to be struck between the puppet and human characteristics of the rôle will always provide an individual problem for the dancer. Grant chose, and surely rightly, to stress the puppet. His face was a mask that might have been tragic were it not so comically agonised, and it is only through his mechanical movements that there ran a thin thread of humanity. The desperation of his despair made him angry rather than pathetic. His interpretation, which struck me as entirely modern in understanding, had the lonely nobility of the outcast, the blind heroism of a rebel puppet almost without a cause.

I suppose anyone could dance the Ballerina, yet it is curious that the only dancers I have seen make much impression in the rôle have all been ballerinas; Markova, Danilova, most notably Chauviré, and now, Fonteyn. In the first scene she was quite wonderful, a pretty sugar-plum of a trollop, with a vacuity worthy of a blank cheque. The rest of her performance was not, at this stage, completely worthy of that memorable first moment. She let the scene in Petrushka's cell go too cheaply and hardly registered. Her scene with the Blackamoor was, on the other hand, very well done. She showed so well that the Doll was not silly, spiteful or even vain, but just empty.

Like Grant, Peter Clegg as the Blackamoor surpassed himself, and danced superbly. There was, however, something missing in his characterisation. Stupid and leaden, he needed just a touch more of animal arrogance. Through his ridiculous posturing must be seen, in Benois's words, "The senselessly attractive . . . the undeservedly triumphant." But even at the first performance Clegg seemed in complete control over the choreography, and the final characterisation will doubtlessly come later.

Later is also the operative word when considering Ashton's Showman. At the first performance he was unable to make much impression, but remembering how he built up his portrayal of Kostchei in *The Firebird*, one resolves to wait.

The rest of the company was, by and large, not so good. *Petrushka* has not proved so suitable for them as did *The Firebird*. The fundamental difficulty is that these youngsters can hide behind whiskers until they are black in the face, but they will still remain youngsters.

The coachmen, very capably led by David Shields, have just got to grow into their parts—and it might take any time from ten to twenty years. The wet-nurses (at the first performance the management thoughtfully provided us with a copy of the original 1911 programme—and nurse-maid is not a very good translation of *nourrice*) looked like, well, anything but wet-nurses! But some of the students walking around the set, looked *just* like students walking around the set.

I have no wish to imply that the ballet was anything but beautifully danced, but many of the rôles are simply beyond the dramatic capabilities of this very, very young company.

Now for a few individual credits: Rosemary Lindsay as the Chief "Nursemaid," Ray Powell and Basil Thompson as the Grooms, Franklin White as the Grandfather, Keith Milland as the travesty "Nursemaid," William Wilson (unnamed on programme, but I think I am right) as the accordian-playing drunk, Maryon Lane and Annette Page as the Street Dancers, and Georgina Parkinson as the younger of the Gypsies.

Yet apart from the principals, and equal with the principals, the success of the evening was won by Leslie Edwards as the Bibulous Merchant, and Gerd Larsen as one of his blowsy doxies. Both gave perfect cameos, and Edwards in particular gave the performance of his life.

If only there had been a few more like Edwards and Larsen. Where was May? Where was Moreton? Where was Turner? Where was Newman? Where was Van Praagh?

Where was Hart? Where was Dale? Where was the Vic-Wells Ballet of yesteryear. Our young Royal Ballet at Covent Garden needed its assistance on Tuesday, March 26.

Clive Barnes

MUSIC

STRAVINSKY'S famous score evokes so vividly the sights and sounds of the boisterous fairground, the claustrophobia and desperation of Petrushka in his cell, and limns with such descriptive mastery every slight detail in the story's development, that one could almost regard Fokine's and Benois's contributions as superfluous.

The popularity the music has won outside the theatre certainly suggests that the visual elements are at least expendable and that, as well as opening up new paths in ballet music, Stravinsky provided the concert hall with one of its greatest and self-sufficient masterpieces of programme music.

Petrushka the ballet, especially when as magnificently staged as in Covent Garden's revival, is nevertheless a more fascinating work than is the music when heard on its own, and possesses the power to move the spectator profoundly, whereas in merely listening one's emotions remain relatively untouched.

Why is it, then, that in performance this fantastically rich ballet which positively blazes with genius should fail, in the final reckoning, to add up to the overwhelming experience it promises to become at almost every moment?

The answer, let us face up to it, lies in the inadequacy of much of Fokine's choreography. Stravinsky, in his *Chroniques de ma Vie*, criticised with every reason the weakness of Fokine's handling of the crowd in the first tableau. Except for the set dances, the same failings are also evident in the last scene—the intensity and excitement depicted in the music are scarcely matched on the stage, where at several points in the action absolutely nothing seems to be happening: the moment before the Merchant's entrance with the Gypsies, for instance.

Another apparent disparity between music and choreography occurs in the scene in Petrushka's cell—surely the passage to which Petrushka mimes his loneliness and ill-treatment by the Showman represents the Moor? My guess is that the composer's idea was to introduce the Moor as well as the Ballerina into this scene and that Fokine did not agree, without a corresponding change being made in the music.

In the scene in the Moor's cell, during the Ballerina's waltz to Lanner's *Die Schönbrunner*, the counter-melody in the bass tells us that the Moor is lumbering around trying to join in her dance but cannot pick up the rhythm. For most of the time Fokine has him sitting on the floor clapping his hands in time with the waltz. And how curiously inappropriate is the Moor's addiction to classical attitudes!

It must always be remembered, however, that Fokine's choreography was worked out before he or anyone else had heard the music performed by the orchestra.

There is a cartoon by Cocteau showing Stravinsky playing the piano for one of the early rehearsals of *Le Sacre du Printemps*, with the poor bewildered dancers looking more like agonised cubist abstractions than human beings.

The conductor, Pierre Monteux, has described his first impression of the music of *Le Sacre*: "With only Diaghilev and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the colour of the orchestra, which is one of its greatest distinctions, the crudity of the rhythm was emphasised and its stark primitiveness underlined."

Nowadays, thanks to the new ears which Stravinsky more than any other modern composer helped to fashion for modern music, his rhythmic and tonal innovations in *Le Sacre* and *Petrushka* are accepted without question as logical and vital developments that have widened the expressive possibilities of music.

BLACKAMOOR'S ROOM: After leaving Petrushka, the Ballerina (Margot Fonteyn) goes to the Blackamoor (Clegg) and willingly submits to his embraces. *Photo: Dominic*

Petrushka, in many ways as trenchant and revolutionary a work as *Le Sacre*, needed time and many hearings before its greatness was fully realised. As played by Stravinsky on the piano in 1911, it could well have seemed to Fokine an impossibly complex jumble of unrelated sounds, and the wonder is that he managed to come to grips with the score to the extent he did.

The Royal Ballet's revival, at least in its first week, did far greater honour to Benois and Fokine than to Stravinsky. The really deplorable performance the music received can be explained—but not excused—by the fact that half the resident orchestra was away on tour with the opera company, and that a largely recruited band was consequently entrusted with the première of this important revival.

Would it be too much to hope that this was also the reason why the composer's revised orchestration of 1947 was used? The original version calls for an extra-large orchestra, as against the more economic scoring of the later one. The difference in terms of colour and potency is quite considerable, apart from the fact that the 1911 version is obviously called for in any production priding itself on its authenticity.

Sir Malcolm Sargent conducted the first three performances and it would be unfair to blame him for the want of sparkle and intensity in the playing, the slowish speeds he was obliged to adopt having no doubt been to some extent dictated by the comparatively low level of virtuosity among the musicians at his disposal, and also, possibly by the dancers' inexperience of their rôles. But this can be rectified in future performances, whereas deficiencies in the staging would, in the long view, have been far more serious.

David Hunt

FAIR TOWARDS EVENING: The crowd becomes more lively as dusk falls. Two stable boys (Basil Thompson and Ray Powell) dance with the Nursemaids. *Photo: Dominic*

MOCKING GHOST: Petrushka is killed by the jealous Blackamoor, and the Showman shows the crowd that he is but a sawdust doll. Petrushka's ghost mocks the Showman from the roof of the booth as the curtain falls. *Photo: Dominic*

DECOR

TO write about Benois's designs for this acknowledged masterpiece is rather like sitting down and criticising Michelangelo's ceiling in the Sistine Chapel in the Vatican—both are an integral part of a monumental piece of production. But although Benois created this beloved fair in 1911, the lessons to be learned from what he did are as important today as ever they were—more so probably.

In their time Benois and Bakst revolutionised the whole approach to ballet design. They overstepped the boundary which had previously been the limit to which any stage designer could go. That is to say, of merely creating a suitable background for the dancing—something that adequately covered the back wall of the stage and the bodies of the dancers. These two remarkable men penetrated the realms of the composer and choreographer and nobody objected to this peaceful infiltration. Who could, when the result of this general dovetailing so obviously enhanced the whole art of ballet?

It must be remembered that Benois's part in the creation of *Petrushka* was more than that of an ordinary designer. To him goes the credit of creating many of the ballet's numerous and varied characters, the result being that his people live as full-bloodedly in his designs as they do in the theatre. He knew his St. Petersburg like a loving father knows his own family; thus through him every character in his swirling crowds comes to us over the years as much alive today as they ever were—or that is how it should be if the production is properly realised. Thanks to the meticulous attention to detail which the Gregorievs have put into this latest revival, Kensington Gore and Hammersmith Broadway miraculously become Admiralty Square in old Russia and the bright silks and rags become filled with flesh and blood that have been touched, for forty minutes, with the spirit of a people whose river was the Neva rather than old Father Thames. If Benois could have come over to Covent Garden for this production I think he would have felt that some of the life-blood was flowing back into the veins of his designs.

Much has been written about these being his "original" designs for the Diaghilev production. In fact they are mainly new designs in which Benois has made every attempt to re-create the original production and only God, Madame Karsavina, the Grigorievs and Mr. Cyril Beaumont can tell us if this has actually happened. I can only say, having seen innumerable productions over the past thirty years, that what Benois has done for the Royal Ballets in both London and Copenhagen are the nearest to what I imagine the ballet must have been when it was first created.

The front-cloth of the snow-covered fair by moonlight, which Diaghilev rejected, is extremely successful. The reason for Daighilev's rejection of it was because he wanted to emphasise the character of the magician; in the cloth finally used by him the magician dominated the design. In this new production the emphasis is more on the fair itself, which the present cloth seems to convey, while adding that slightly sinister note which all sleeping fairs seem to impart.

The main scene opens on the sort of crystal-clear light which often precedes a fall of snow. The tower of the Admiralty stands out clearly against a pearly sky, so also do some swing-boats which are so clear that they look as though they should be revolving as gaily as the roundabout in the up-stage O.P. corner. The dolls' booth looks larger than in Benois's design, but possibly the stage is not deep enough to give the whole scene the intended perspective. The blue houses which form the false proscenium appear less bright than of old and this is an advantage as they do not seem so dominant and make a better frame for the many colours of the fair-ground, to which all the essential bits and pieces have been restored—the samovar, the peep-show, the gingerbread stall and the itinerant vendors.

With what remarkable economy of colour does Benois manage to make this fair seem dazzling without ever it becoming garish or stagey: browns, greys and dull navy blues are suddenly lightened with flashes of brilliant scarlet or yellow. A designer could study this masterly colour control for hours and still have a lot to learn. The scene always seems full of colour and yet when the dolls are introduced—the Blackamoor in flashing emerald and gold, the Ballerina in cerise, the parchment-coloured Petrushka with his orange-and-yellow checks—they bring the colour to a climax but not a surfeit. How lovingly conceived are each of the characters—they are not those exquisites straight from a book of costumes, but characters more from Dickens or Tolstoy.

Some have criticised the costumes for looking too fresh, but it should be remembered that on high days and holidays, peasants take more trouble with their appearance than those with greater wealth. Possibly a little weathering might help some of the more ragged characters, but I humbly beg the Royal Ballet *never* to let the perfect balance of these costumes be lost.

The one group I missed was the aristocrats. Not that Benois had left them out—far from it—but because the dancers did not wear their costumes with an air they became lost in the general movement. The mother and teenage daughter, preceded by Negro footmen, used to make a charming group which contrasted so well with all the others.

I also missed the little sledge, still used in Nijinska's production for the de Cuevas company, in which a rich girl used to make make her appearance. Otherwise everything seems to be intact.

Petrushka's cell has a compelling portrait of the Charlatan (once the subject of a famous row) and the Blackamoor's room is in dazzling scarlet with jolly rabbits scuttering across the grass from which rise exotic palm trees.

The lighting of the final scene left a lot to be desired—daylight rapidly changed to a northern summer's night rather than a winter one. The snow also fell too late, as it should start just before the coachmen's dance—the reason for them dancing is mainly because they are cold. But the addition of more masqued carnival figures than we usually see today was very welcome and they give added height to this scene. Particularly did I like a long-necked goat and ostrich *en travesti*—their appearance lends a strange sinister note to it all.

Today when designers tend to dress all their *corps de ballet* in similar costumes and make them look like a bunch of refined Tiller Girls, it is to be hoped that someone will profit from this magnificent and faithful revival and that again we shall have a *corps* of "people" rather than a tasteful background. Anyway, one wonders very much if any of today's designers will stand up to time and appear as fresh in forty years time as does Benois.

Peter Williams

Fokine in Sweden

by MARY SKEAPING

The Director of Ballet at the Royal Theatre in Stockholm tells of interesting discoveries made during the theatre's recent revival of four Fokine ballets.

THE last time I gave news of the work of the Royal Swedish Ballet to readers of DANCE AND DANCERS was in the Christmas issue of 1955. Then I spoke of the Ballet as I had found it, and said something about my plans for the future work of the company. I mentioned then the coming visit of Massine. Now we have three of Massine's ballets in the repertoire—*Le Sacre du Printemps*, *Le Tricorne* and *Gaîté Parisienne*. These works have found favour with the public here.

The performance of *Le Sacre du Printemps* was something of an event, as we had the full orchestra of 96 players, and the performances were conducted by Sixten Ehrling, the foremost Swedish conductor of the day. Our next event was the State visit of Queen Elizabeth and the Duke of Edinburgh to Stockholm. On this occasion I had the honour of composing a 17th-century ballet to be performed in the superb Theatre of Drottningholm Palace. Now we are working on some new Swedish ballets.

The latest programme of revivals has been of four of Fokine's works—*Les Sylphides*, *Le Spectre de la Rose*, *Carnaval* and *The Dying Swan*. I have been responsible for reproducing the first three ballets, and *The Dying Swan* was produced by Jenny Hasilquist, who was a member of the Royal Swedish Ballet when Fokine was here. Several things of interest have come to light.

Fokine and his wife Vera Fokina came to work in Stockholm in 1913 and again in 1914. During these two visits the great choreographer produced five of his ballets for the Royal Opera House: *Les Sylphides*, *Le Spectre de la Rose*, *Cléopatre*, *Carnaval* and *Scheherazade*. He and Fokina appeared in the chief rôles. In the case of *Le Spectre*, Fokine did not rehearse any Swedish dancers for this ballet, but appeared in it himself with his wife; it was then performed only four times.

800 alfresco dancers

Vera and Michael Fokine returned to Sweden in 1918–19, and toured in some of the smaller towns, and in Denmark and Norway. On September 21, 1918, Fokine produced a remarkable open-air spectacle in Stockholm with 800 dancers. This was called *The Four Seasons*; *Spring* was arranged to part of Grieg's *Peer Gynt* Suite; *Summer* to a Schubert *Moment Musical*; *Autumn* to Tchaikovsky's *Autumn Song* and *Winter* to the *Snowflakes* music from *The Nutcracker*.

In the library at the Opera House there are all the original playbills of the first productions of the Fokine ballets. The first performance was on March 14, 1913, when *Cléopatre* and *Les Sylphides* were given in Stockholm for the first time, the opening item on the programme being an orchestral suite. The first performance of *Le Spectre de la Rose* took place on January 10, 1914. The programme consisted of *Les Sylphides*, *Le Spectre*, a short opera by Adolphe Adam and *Cléopatre*. Beside each item on the playbill was the time of its presentation —8 p.m.: *Les Sylphides*; 8.30: *Le Spectre de la Rose*, etc. The first performances of *Carnaval* and *Scheherazade* were on January 25, 1914, and the complete programme consisted of *Carnaval*, one act of *The Tales of Hoffmann* and *Scheherazade*.

When I came to re-stage *Les Sylphides* and *Carnaval*, I discovered that the company still had the sets for these two ballets, which were made when Fokine first put them on here. Fokine brought with him from Russia Boris Anisfelt to do the décor and costumes of *Les Sylphides* and *Cléopatre*. The *Cléopatre* designs I have not seen, but the one for *Les Sylphides* I have used for this revival. As the photograph reproduced on this page shows, this set differs greatly from the one we are accustomed to seeing for this Diaghilev ballet. Though it lights well and certainly looks romantic, I prefer the Benois design for this ballet. The set Fokine used for *Carnaval* was, on the other hand, the original of Bakst, and it is very pleasant to see it in its original form and colour.

Original Bakst setting

This set consists of a green curtain running all round the stage and running right up to the flies without a low masking border, this having the great advantage of making the dancers look small. The two chandeliers are of an old-fashioned type in brown wood, and the two rather amusing sofas are striped with blue. Everything is designed to make the dancers look as small as possible. There is a green stage-cloth on the floor. Apparently Fokine used a stage-cloth for *Les Sylphides* as well, but for that ballet I preferred to be without one. With this curtain set for *Carnaval* one gets five entrances: two up-stage, one in the centre, and two down-stage.

It will be of interest to anyone who remembers Rolf de Maré's famous Ballets Suedois that Jean Börlin took the part of Eusebius in the first performance here of *Carnaval*. He was a pupil of the school and a member of the Royal Swedish Ballet at that time.

Collaboration on Schumann score

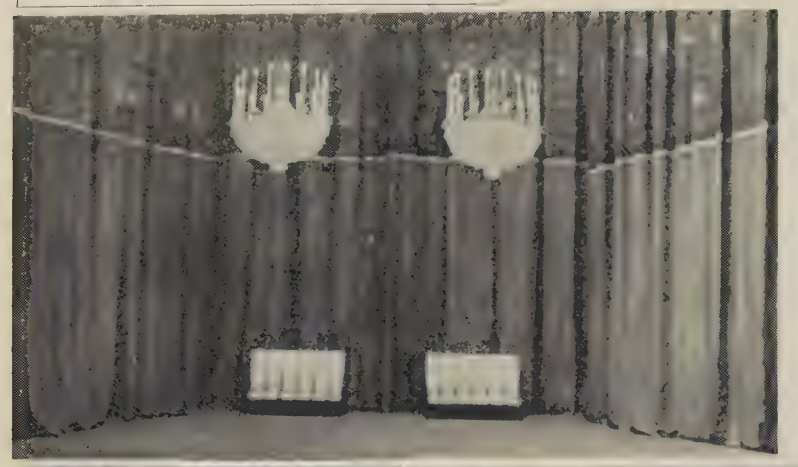
Another interesting feature of the performance of *Carnaval* here was in the musical score. This is very discoloured and dates from Fokine's first visit here. When I heard the orchestral arrangement for the first time I could not help remarking on the skill with which it had been done, and on examining the score I found that several Russian composers had collaborated to produce it, and each had signed the piece, or pieces, he had orchestrated. The names, which appear on the score, are A. Glazunov, Klenensky, A. Petrov, Rimsky-Korsakov, V. Ralafati, Tcherepnin, A. Lyadov, A. Vinkle, J. Vitols, A. Arensky, and A. Sokolov. The orchestration for *Les Sylphides* had only one piece orchestrated by Glazunov —the *pas de deux*, which was beautiful. The rest was orchestrated by Keller and was not very interesting. Herbert Sandberg, one of the leading conductors at the Opera House, has re-orchestrated the whole ballet and he has added a new overture, instead of using either the *Prélude* or part of the *Nocturne*, as formerly done.

The company is now working to prepare for the Summer Festival in June, then after a shorter holiday than usual will come the two festivals of Santander and Edinburgh, when the ballet will perform for the first time in Britain.

LE SPECTRE DE LA ROSE: *Björn Holmgren, as the Spectre, and Ellen Rasch, as the Young Girl, in Mary Skeaping's recent revival of Fokine's ballet to Weber music. The costume of the Spectre had not been completed when this picture was taken. This ballet was danced in Stockholm by Fokine and his wife in* 1914.

Photo: Enar Merkel Rydberg

Pictures of the company's recent revivals of Fokine's *Carnaval* and *Les Sylphides* will be found on pages 14 and 15.



Le Carnaval

FIRST given at a charity performance at the Pavlova Hall in St. Petersburg in 1910. First given by the Diaghilev Ballet at the Théâtre National de l'Opéra on June 4 of the same year. First performance at the Kungl Teatern, Stockholm, on January 25, 1914.

Choreography by Michel Fokine. Setting and costumes by Leon Bakst. Music by Robert Schumann, orchestrated (in the Swedish version) by Glazunov, Klenensky, A. Petrov, Rimsky-Korsakov, V. Ralafati, Tcherepnin, A. Lyadov, A. Vinkle, J. Vitols, A. Arensky, A. Sokolov.

ORIGINAL SETTING: (Top) The original setting by Bakst, brought from Russia by Fokine for the first Stockholm production. The green curtain running around the back of the stage is so high that a masking-border is not necessary. There are five entrances.

ITALIAN COMEDY CHARACTERS (Middle of page): Left, Teddy Rhodin makes his entrance as Pierrot in the recent revival of Le Carnaval*; (middle) Gunnel Lindgren, as Columbine, teases Mario Mangarelli, as Pantalon; (right) Willy Sandberg as Harlequin.*

FINAL GROUP: The company of the Stockholm Opera Ballet in the last moment of Le Carnaval *when Columbine and Harlequin are united and Pierrot and Pantalon are left disconsolate. These pictures were taken from above so they do not give any idea of the great height of the backcloth.*

Photographed by Enar Merkel Rydberg

Les Sylphides

FIRST given as *Chopiniana* at a pupil's annual performance in St. Petersburg on April 6, 1908. First presented in Western Europe, under the title of *Les Sylphides*, by the Diaghilev Ballet at the Théâtre du Châtelet, Paris, on June 2, 1909. First performance at the Kungl Teatern in Stockholm on March 14, 1913.

Choreography by Michel Fokine. Setting and costumes for Diaghilev production by Alexandre Benois, for the Stockholm production by Boris Anisfelt. The Chopin music in Stockholm, as in St. Petersburg, was orchestrated by Maurice Keller with the exception of the Waltz for the *pas de deux*, which was orchestrated by Glazunov. In the recent revival the whole score has been re-orchestrated by Herbert Sandburg, who is one of the leading conductors at the Stockholm Opera House.

PAS DE DEUX: *Marianne Orlando and Caj Selling in the Waltz* pas de deux *from the recent revival of Fokine's* Les Sylphides *at the Kungl Teatern in Stockholm.*

UNFAMILIAR SETTING: Most people think of Alexandre Benois's setting when they think of Les Sylphides, *or else the reproduction of a Corot painting which was always used by the de Basil and Ballet Russe de Monte Carlo companies. Above is the setting by Boris Anisfelt which Fokine brought with him from Russia when he first mounted the ballet in Stockholmin* 1913. *Originally there was a stage-cloth, but this has since been discarded. This picture was taken on an unlit stage; in performance it looks softer in the blue-white lighting.*

Photographed by Enar Merkel Rydberg

OPENING AND CLOSING GROUP: The ballet opens and closes with the principals grouped at the back of the stage as in the picture below. These dancers in the recent Stockholm revival are Marianne Orlando, Caj Selling, Wiwcka Ljung and Gerd Andersson.

Of these dancers only Marianne Orlando has been seen in England—when she came to London to dance at the Pavlova Midnight Matinée at the Stoll Theatre in 1956. *On this occasion she danced a* pas de deux, *with Kenneth Petersen, from the Prokofiev* Romeo and Juliet. *In the late summer of this year the Royal Swedish Ballet will be seen in Spain, at the Santander Festival, and in Scotland, at the Edinburgh Festival.*

MICHEL FOKINE

THE present popularity of the ballets by Michel Fokine, subjects of articles on this and preceding pages, is proof of the fact that great works of art have a lasting appeal that transcends changing trends and fashions.

Fokine was born in St. Petersburg in 1880 and first appeared as a dancer at the Maryinsky Theatre in 1897. As early as 1904 he was planning choreographic reforms and these he began to put into practice with his first work, *Acis et Galatée*, at a pupils' performance in 1905. From then on, until he died in New York in 1942, his output of ballets was amazing. Year after year he created new works and staged revivals all over the world. There is no doubt though that his most important creative period was when he was with the Diaghilev Ballet from 1909 to 1914 and it is from this period that most of today's revivals come. He freed the dance of the theatre in a way which nobody other than Noverre has been able to do.

PASTORALE: *Francisco Moncion and Allegra Kent in the former's first ballet for New York City Ballet. Like MacMillan's* Winter's Eve, *for Ballet Theatre, this work is also about blindness—this time it is the young man who is blind.* *Photo: William McCracken*

Pastorale

First given by New York City Ballet at New York City Centre on February 14, 1957.

Choreography by Francisco Moncion. Music by Charles Turner. Scenery by David Hays. Costumes by Ruth Sobotka. Lighting by Jean Rosenthal.

Cast

FRANCISCO MONCION ALLEGRA KENT
GERALYN DONALD BARBARA FALLIS
ANTHONY BLUM RICHARD RAPP
ROY TOBIAS RUTH SOBOTKA
JONATHAN WATTS

FRANCISCO MONCION'S new ballet, despite its mixed critical reception, is in my opinion a notable work. Though this ballet deals with blindness, it is totally dissimilar to the theme or approach used by Kenneth MacMillan in *Winter's Eve*. Rather, Moncion has composed an idyll in which he portrays a blind man. A young girl, danced ravishingly by Allegra Kent, comes upon him while she is playing blindman's bluff and leaves her lover (Roy Tobias) briefly.

During this meeting there are tentative reachings, withdrawals and touchings, and the ballet comes to a close with the three central figures going their separate ways.

As London audiences already know, Moncion is a tremendously gifted theatre artist, especially in the field of dramatic dance, and in this, one of his quietest and most restrained rôles, he dominates the stage even before he becomes part of the action. The sections of his meeting and parting from Allegra Kent are deeply tender and moving and beautifully designed. Morever, there is an exciting and highly commendable score by Charles Turner that was composed especially for the ballet. David Hays has provided an unusual abstraction of trees that seems mobile, and Ruth Sobotka has designed charming costumes in wonderful colours for the three principals and the *corps* of six. Here, certainly, is a ballet that has a definite mood, something touching to say and says it with feeling and imagination. For these reasons it is the kind of ballet that bears many viewings, and it is a distinguished addition to the repertoire of the New York City Ballet.

The Masquers

First given by New York City Ballet at New York City Centre on January 29, 1957.

Choreography by Todd Bolender. Music by Francis Poulenc. Scenery and Costumes by David Hays. Lighting by Jean Rosenthal.

Cast

A Young Woman MELISSA HAYDEN
A Soldier JACQUES D'AMBOISE
The Passer-by YVONNE MOUNSEY
A Friend of the Young Woman and the Boy she Meets CHARLOTTE RAY ROBERT BARNETT
Another Soldier JONATHAN WATTS
Janice Groman, Roberta Lubell, Francia Russell, Walter Georgov, William Inglis, Arthur Mitchell

TODD BOLENDER'S *The Masquers*, like its predecessor, *The Still Point*, was originally created for the Modern Dance Drama Company of Emily Frankel and Mark Ryder, but otherwise there is little similarity between these two works. *The Masquers*, set to the music of a sextette by Francis Poulenc for piano and wind instruments, deals with Commedia dell'Arte characters that never seem to come theatrically alive in dance terms.

There is a young woman, danced magnificently by Melissa Hayden, a bullying soldier whom she adores, portrayed by Jacques d'Amboise, while Yvonne Mounsey dances the rôle of his friend. Charlotte Ray and Robert Barnett are friends of the young woman, Jonathan Watts has the rôle of another soldier, and there is a *corps* of six. The plot, briefly, shows the mistreatment and eventual death of the young woman at the hands of the soldier, though she never stops loving him. Had the other characters been more sharply defined, this brutal plot might have gained greater validity. The muddy colours of the costumes and the rather pedestrian set, both designed by David Hays, were not too helpful, and it was chiefly Jean Rosenthal's lighting and the performances of Melissa Hayden and Jacques d'Amboise that made this new addition noteworthy.

Arthur Todd

New York Verdict on *Winter's Eve*

In the March issue of DANCE AND DANCERS we published the story of how Kenneth MacMillan's most recent ballet, for American National Ballet Theatre, came to be created, also quoting the Lisbon critics' opinion of its world première at the Sao Carlos Theatre. Here are the comments of some New York critics after the ballet's first performance at the Metropolitan Opera House on February 10.

BLIND REVELATION: Kaye and Kriza in the moment at the ball when he discovers that she is blind. A dramatic climax from the second scene of MacMillan's Winter's Eve. *Photo: Telmo de Bragança*

CHOREOGRAPHY

IN the *New York Times*. John Martin, while admiring the talent of MacMillan, felt that the ballet had "everything the matter with it." The story of a blind girl he found painful from every angle. He felt that MacMillan's invention was at the moment his greatest asset and danger, fearing that he ran the risk of turning out endless original movement without developing it. He also felt that MacMillan had abandoned his principal character choreographically in the middle of the ballet.

Walter Terry, of the *New York Herald Tribune* devoted two long notices to the ballet. He felt that the ballet had flaws but that MacMillan's gifts were clearly visible. He found the fresh arrangements of dance and groups fascinating visually and felt that MacMillan had extended the vocabulary of ballet into a freer form of expression and emotional revelation. This revelation, he felt, was overconcerned with a single emotional state but the lucidity was undeniable.

He then went on to mention many instances of this in the choreography of the Blind Girl and the Young Man who loves her. In spite of the fact that he felt that the tragic elements of the story were over-emphasised, in both his notices Terry praised the freshness of the choreography both for the soloists and the ensemble.

In the *New York World-Telegram and Sun*, Louis Biancolli found it all a disappointment and a dragged out series of tableaux. However he finally admitted that "this dismal spectacle had moments which were touching and ingenious."

Harriett Johnson, of the *New York Post*, on the other hand, felt that the story was expressed with a theatrical brilliance which lifted the ballet above its personal tragedy into a deeper and more compelling introspection. She felt that *Winter's Eve* was a poignant work with overtones and implications.

DECOR

JOHN MARTIN found the décor and costumes of Nicholas Georgiadis "sumptuous and handsome" and "also eminently Parisian in quality." Walter Terry described how the dancers moved against "the beautiful settings or, dressed in black and moving against a black background, encircled the girl with white-feathered hands."

Louis Biancolli found the costumes of the *corps de ballet* smart and the décor "gorgeous and symbolic." Harriett Johnson thought the ballet was "enhanced by a fascinating set and atmospheric costumes which lit the imagination on a fascinating, if dark, journey." The backdrop, she thought, suggested a cobweb in which butterflies are caught.

DANCING

ALL the above critics praised the performances of Nora Kaye as the Blind Girl and John Kriza as the Young Man. Martin said that Kaye handled the extremely difficult rôle with "fine command." Harriett Johnson said she gave a taut, sensitive portrayal; she went on to say that Kriza was excellent and that the company "suffuses the whole with a glow that is alternatively mysterious and flamboyant." Terry said that Kaye's performance tore at the heart and that Kriza was splendid and "projected the inner passions of a human being as well as defining his outward action." He also thought the *corps* played their parts well.

LOVE IN THE DARK: Three studies of Nora Kaye and John Kriza, as the blind girl and the man who loves her, in pas de deux *from* Winter's Eve. *Photos: Telmo de Bragança*

My plans for Frankfurt

by **WALTER GORE**

Last month British choreographer Walter Gore wrote about the growing interest for ballet in Germany. He has recently been appointed Ballet Director at the Frankfurt Opera, and his wife Paula Hinton will be First Dancer there. They will take up the appointments next September. Gore tells here of what he hopes to achieve in Frankfurt.

IT is my firm belief that Ballet Rambert played the mother part in the present rebirth of ballet—as against dance—in Germany, for on their second tour of that country soon after the war the impact of the company's ballets and dancers on the public was astonishing and revealing. I well remember the shouting, stamping, capacity Sunday matinée audience in Berlin's Städtischer Oper and there is no doubt in my mind that much of what is now happening in Germany found its impetus in this memorable and still talked of visit.

Since that time of course, many troupes, companies and individual dancers of note have been through Germany, with the happy result that the idea that ballet could return permanently and in strength has grown from a wish into a demand.

Charrat, Gsovsky, Rosen and others have met this demand and laid the foundations for the transition from Dance to Ballet. *Black Swan*, *Don Quichotte* and *Bluebird*, those touchstones of technique, are becoming familiar items in the changing ballet-style programmes—but the story does not end there.

New works on mythological or contemporary themes are being constantly created even in the smallest of opera houses with the smallest of companies, but with the so vital difference that now, more often than not, the ballet steps are classically based, which was not the case before this reformation began. Today a dancer is expected at least to have heard of Cecchetti.

This ravenous public appetite for more and yet more ballet has set off a rivalry between cities as to which will be the first to boast a company of international repute—which, incidentally, is where I step into the arena, for I intend Frankfurt shall claim the honour.

Berlin of course has a head and shoulders start, with long-established Tatiana Gsovsky setting the pace, and is zealous in preserving its lead; but Munich with Carter at the helm roundly disputes the capital's claim to possess the number one company.

BRITONS ABROAD: 3

"Munich is the real leader of ballet in Germany today," they will tell you, pointing to what has been achieved there during the past four years. Now then, to continue this assessment, if rumour has any truth in her wings and Beriosoff does indeed put himself at the head of the ballet force in Stuttgart, the combative years ahead could be both lively and productive. I am not forgetting either that Vienna is lurking around the corner claiming with justifiable pride that as La Elssler herself was of Austrian birth this link with the balletic blood royal sets them above all other pretenders to the crown.

However, be this as it may, and be there never so many Gsovskys, Carters, Beriosoffs and Viennas, I have the feeling that we in Frankfurt will come out on top.

It is true that the other companies have the advantage of some years of experience behind them and are consequently already *en famille* so to speak. We on the other hand, with our regrouped company of Germans, Jugoslavs, Australians and English, have, to a certain extent, yet to find this so necessary familiarity one with the other; but if unbounded enthusiasm and the will to conquer mean anything, we are already on the way to success.

As companies go we are not a big one, being only 24 in all, but you should see them dance—and you will one day—giving everything they've got. No chintz-and-china-tea dancers these, especially the men, and certainly the idea that German ladies of the dance are plump, stolid, unwieldy Brünnhildes must be considered as completely out of date as the one which insists that all John Bulls sport a monocle. Indeed, the German coryphée nowadays cuts quite a balletic dash, slim, well-proportioned, attractive and alive.

As for what I intend doing there in the way of ballets, to put it briefly, this will be a mixture of classical and contemporary, though certainly from time to time there will be experimental works in both the large and the small theatre.

One director, two theatres

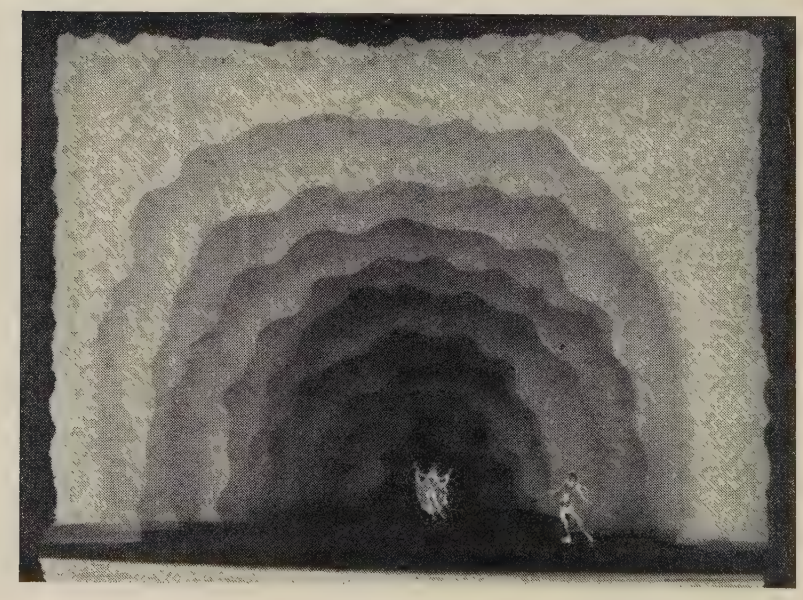
I hear you question "A large *and* a small one?" so perhaps I had better explain that there are two separate theatres which both come under the general direction heading of Frankfurt Städtische Bühnen. The "Grosses Haus," or Schauspielhaus, is where opera and ballet take the stage, and the "Kleines Haus" where plays such as *Blood on the Moon* and *The Diary of Anna Frank* are presented.

Both these theatres are in my parish, for at the little one it is intended we will give *Kammertanz* (chamber ballet) evenings using six or seven dancers.

Small wonder then that mentally I outcartwheel a certain proud young grandmother who leads one of Britain's foremost companies, for if this isn't having the best of both worlds it certainly is having your cake and eating it. Look you, on the one hand a stage big enough to hold a dozen Bakst palaces and revolve them in two different ways if we want

THE WINGS OF SLEEP: *Walter Gore's first ballet for the Frankfurt Opera was* Flügel des Schlafes (The Wings of Sleep) *to Debussy's* Fantasy for Piano and Orchestra. *In the picture on the left are Maria Fris, as the girl, and Rainer Kochermann, as the man of whom she dreams, in a* pas de deux. *Maria Fris will be remembered in England for her performances with Janine Charrat's Ballets de France, particularly as the young girl with an umbrella in* Les Algues.
Photo: Günter Englert

(Below): The model for the setting by Hein Heckroth, known here for his designing for Ballet Jooss and also for a number of British films, notably The Red Shoes.
Photo: Ursula Gray



to, while on the other we can set the angels a-dancing through the needle's eye.

Often one has an idea for a grandiose ballet but a 10-piece butcher-baker-candlestick-maker band is an impossible substitute for the plus-90 musicians demanded.

Often one has an idea for a small ballet or one which will make its true impression only in close surroundings, and too often, working in commercial theatres, one has to abandon such ideas because the ideal conditions so rarely exist. Until it became part of history and a memory to toast over the glowing sherry glass, one thanked one's stars for the Mercury Theatre, which by reason of its very being actually provoked the growth of so many small but invaluable works.

Now at Frankfurt with these two stages to work on, our forms of expression can be greatly varied and limited only by our own powers of imagination. On ballet nights proper, *Giselle*, *Les Sylphides*, *Crucifix*, *Light Fantastic* or *Casse-Noisette* with its growing tree, snowstorm, transformations and little Nubians rushing about with flaming torches—all can take the stage with ease and handsome musical accompaniment.

Yet by the same token and just around the corner is the perfect home and atmosphere for *Tancredi*, *Peepshow*, *Hoops* and those other intimate forms of lively expression in dance grave or gay. Here, as well as being able to create ballets which, though important, would be too small for the vast Grosses Haus, we can try out all manner of worthwhile ideas, test the value of new choreographers and surely discover future soloists from among the ranks of the *corps de ballet*.

Out of the roaring landscape around us we can isolate and highlight the incident or flood all with full colour according to our muse.

Invitation to a critic

The critic who once called me the Jekyll and Hyde of choreographers is—at his own expense I must regretfully say—hereby invited to visit Frankfurt some time late in 1958 to see how joyously Jekyll can work with Hyde.

There won't be much time to visit the nearby delectable mountains or stand and stare on the bridge spanning the international River Main, but we shall find time for all things balletic in that big airy studio with its adjustable barres—and showers. There are even gymnasium "horses" and rings, but these can wait awhile!

Some of the many things in mind for the future will be pursued immediately while others will have to wait on events. A ballet school, for example, not as a private enterprise, but one attached to the theatre where the rising generation can acquire the taste for the salt sweat of the work they will be expected to give their lives to. Where, come spring, summer, Michaelmas Sunday or Mother's Day, they will make the daily acquaintance of the uncompromising barre, coming to regard it in time as a true friend.

Given this and a constant background of theatre smells—grease-paint, hot gelatine, sized and painted canvas—the tinselled magic will begin its work and before they know it they will be for ever enslaved.

Some of them as they grow will no doubt look only for the star-spangled dressing-room door, but there is no earthly reason why one or even two of these as yet invisible youngsters should not become true St. Petersburg dancers. The Germans have done it before and they can do it again.

Over the years I have become superstitious about counting unhatched chickens, and I would hate to be smothered in a shower of gopher feathers for being too positive, so I will only say that Frankfurt could become the hub of the German dance world. We'll tickle the ribs of Berlin if we have our way.

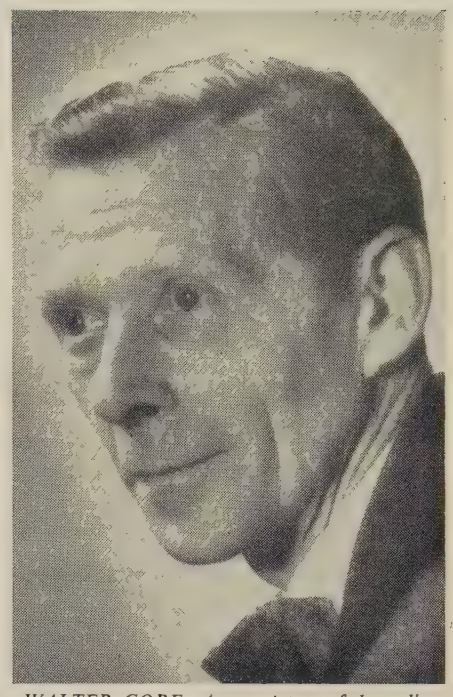
Fine and exciting though the distant prospect appears, I must admit it is so by virtue of our having an enlightened and sympathetic direction above us who co-operate in all things to a marked and truly unexpected degree. This in itself is worth five years' work and sets us off to a flying start. Not having to fight prejudice at the top against ballet as a theatre art in its own right is a wonderful thing. Here, praise be, ballet is not the orphan on the doorstep of the opera as it is in some other cities, but rather is it welcomed as a daughter of hi_h degree.

Britain's new rival

Make no mistake—a lot has been happening in Germany over the past few years, bringing with it a growing belief that only the surface of events has been touched. This country, I would warn you, is not only a rival of Britain in commerce but she is also tripping the light fantastic in no uncertain measure with delight and growing skill. Though not yet ready to challenge the supremacy of London, the time is not so far distant when she will. What is more, I believe this will be done ultimately in an individual style as different from the rest of the world ballet as English is to French, or American is to Danish or Russian—which is, after all, as it should be.

Whatever part I can play in all this I will play only too gladly and I know I shall find no shortage of material for this joyous task. The necessary physical ingredients for successful ballet-making exist a-plenty, and as I pointed out in my article last month, the early masters of ballet were indebted in no small way to German sources for much of their scenario inspirations—for *Giselle*, *Coppélia*, *Swan Lake* and so on.

But whatever riches may lie as yet untapped, the future outcome depends solely and simply on how they are used. Always, and in every country this gives the answer to the question. You have only to look around some of the ballet school productions in this our own fair England to see what I am driving at. Buxom ladies telling a dancing story of Sabine lust to the air and grace of Mozart while dressed up as pixies might be if they intended going to the Chelsea Arts Ball. An exaggeration perhaps, but you see what I mean about the future of a country's ballet lying in its sensitive treatment of available material.



WALTER GORE: A new picture of the well-known dancer and choreographer.
Photo: Günter Englert

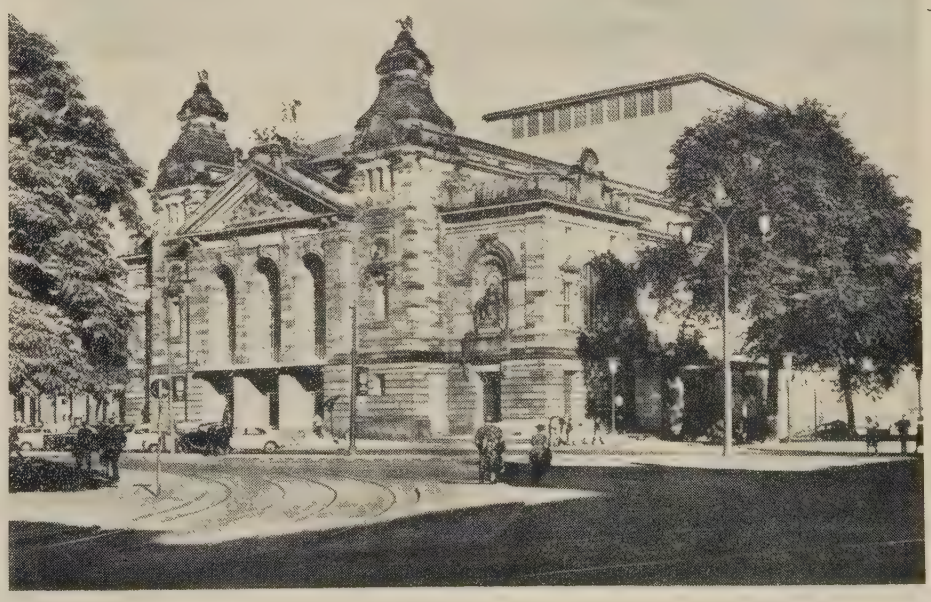
Whenever I think on these and other horrific things which blithely face the light of day after day, I realise how very fortunate I was to have begun my ballet training under the iron eyes of those who would not, at that time, have tolerated much of what now passes.

It was my intention to have written soberly about this and that in Germany, and Frankfurt in particular, so forgive me if I have sounded too joyous and perhaps even a little jaunty here and there, but I am greatly looking forward to the artistic battle and am eager for the charge to begin. That it will not be entirely free of peril I am well aware, but I have such confidence in the outcome that I can dare to say with Shakespeare's third Richard:

Victory sits on our helm.

I must only take care not to lose my horse.

GORE'S NEXT THEATRE: The Grosses Haus in Frankfurt-am-Main. Walter Gore will become Ballet Director there next September. *Photo: Peter Nagel*



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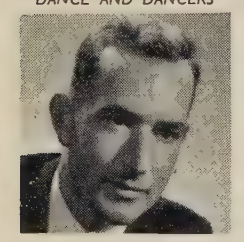

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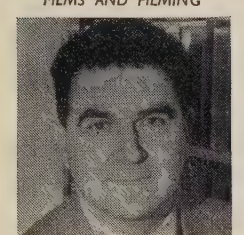

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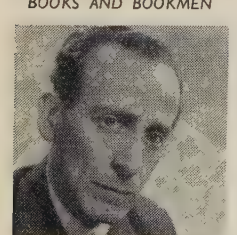

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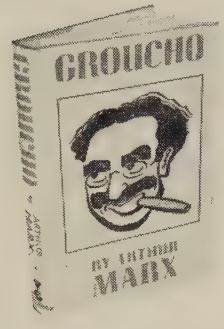

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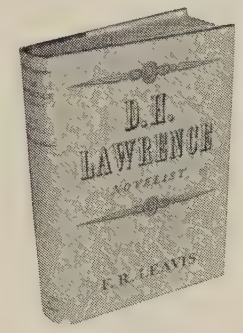

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PRINCESS INTO HIND: Daydé (as the Princess transformed into a deer) gores Renault (as the Knight-Errant) in the opening scene. The corps de ballet can be seen as deer and tree-men. *Photo: Serge Lido*

Le Chevalier et la Damoiselle

Ballet in two acts first given at the Théâtre National de l'Opéra, Paris, on July 2, 1941. Recent revival at the same theatre on February 27, 1957. Book and Choreography by Serge Lifar. Music by Philippe Gaubert. Scenery and Costumes by A. M. Cassandre.

CAST

La Damoiselle	LIANE DAYDÉ
Le Chevalier	MICHEL RENAULT
Le Damoiseau Bleu	PETER VAN DIJK
Les Deux Damoiseaux	MAX BOZZONI, ALEXANDRE KALIOUJNY
Le Noble Dame	JACQUELINE RAYET
Le Berger	MICHELINE GRIMOIN
La Bergère	JOSETTE AMIEL
Le Troubadour	RAOUL BARI

Corps de ballet of *deer, nobles, tree-men, shepherds and shepherdesses*

CREATED by Solange Schwarz and Serge Lifar on July 2, 1941, *Le Chevalier et la Damoiselle* is now enshrined among the masterpieces of the ballet repertory of the Opéra. Its recent revival, on February 27, was therefore most opportune. Conceived in a spirit of the purest mediaevalism, the ballet evokes naturally the atmosphere of the romances of chivalry and the *cours d'amour* of the 14th and 15th centuries. On the same lines as numerous Romantic ballets, it is constructed on two levels—terrestial and faery—which are intermingled effectively.

The victim of a magic spell, the Damoiselle is mysteriously changed into a hind. Under this capricious guise, she charms a wandering knight who plays with her, then by stabbing her delivers her from her fate. She resumes her human form before the marvelling gaze of her captor. Interrupting their love duet, her servants, three Squires, come to carry off their Lady and challenge their happy rival to single combat.

Ballet for the Queen

Le Chevalier et la Damoiselle was given at the State Gala at the Paris Opéra during the State visit to Paris of Queen Elizabeth and Prince Philip in the second week of April.

The second act opens with the preparations for the tournament—noble and popular dances following one another, and peasants, gentlemen and heralds mixing in the crowd. Insensible to the prayers of the Damoiselle, the Black Knight fights three duels, with lance, sword and dagger, from all of which he emerges the victor, and after a final appearance of the hinds, the Damoiselle's former companions, a triumphal procession ends the ballet.

The choreography is constantly pleasing and original, and is a fluent blend of *variations*, *pas de deux*, *pas de trois*, *pas de quatre* and *ensembles*. The most brilliant moments are incontestably the *variations* of the hind in Act I, the *pas de quatre* of the warriors and the three duels in Act II. The *adages* are very lyrical, as is usual in the work of Serge Lifar, and are still the highlights of the ballet. The

movements for the *corps de ballet* are stylised in the mediaeval spirit, light movements of the hips and clasped fists. An important rôle is given to the play of arms and hands which is symbolic after the Hindu fashion.

It is to be regretted that the finale has been excessively shortened by the cutting of the last brilliant *variation* of the Damoiselle and the intervention of the hinds, for this results in the work being a little unbalanced and the finale appearing artificial.

Philippe Gaubert's score deserves to be inscribed among the best ballet music. It is always danceable, never vulgar nor banal, perfectly adapted to the general atmosphere, and in perfect accord with the design of the choreography which it supports most appropriately. The same can be said of the excellent sets and costumes by A.-M. Cassandre: the first in the spirit of Flemish *verdures*, the second in that of the Italian constructions of the quattrocento.

Liane Daydé appears as the Damoiselle which she had played before, in succession to Solange Schwarz and Yvette Chauviré. Doubtless because she was somewhat fatigued, she seemed less brilliant than usual and could not erase the memories of her predecessors. The *variations* in Act I and the *pas de deux* provided her with happy moments. Her infinitely fragile grace was well supported by Michel Renault who took over the rôle of the Black Knight, formerly played by Serge Lifar and later by Alexandre Kalioujny. Once again he showed off his strength and elegance, but he lacks the radiance and the noble mysticism which the rôle demands. His joyous spontaneity cannot find free expression in this part.

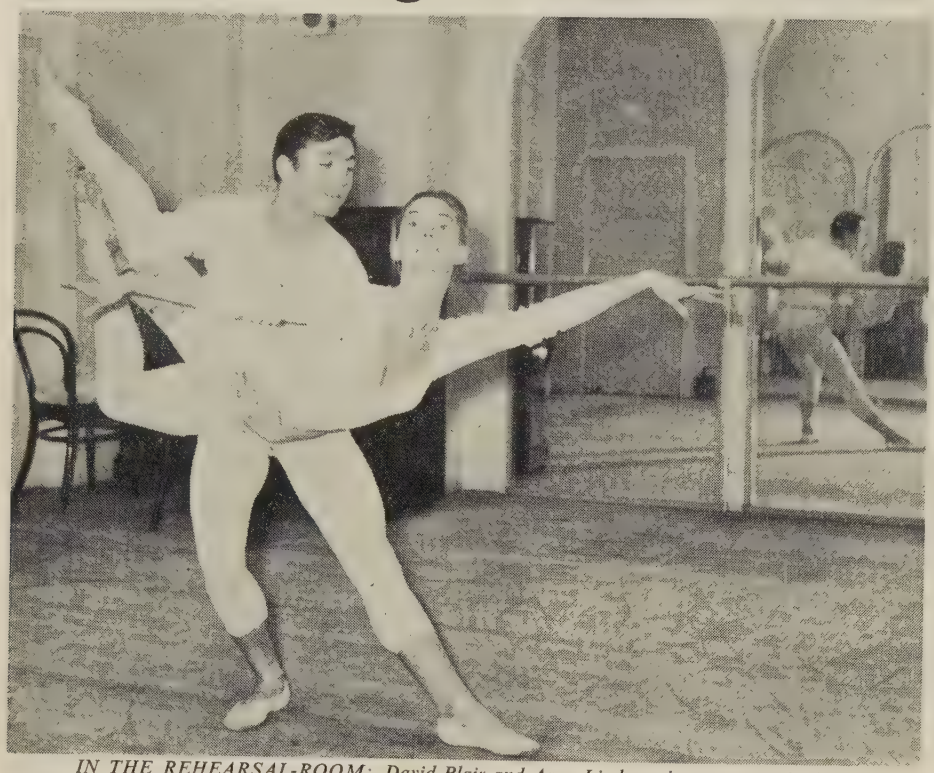
On the other hand, the lesser rôle of the Blue Squire, created by Serge Peretti, finds in Peter Van Dijk the delicate and distinguished personality which suits it. He confers on this part an exceptional brilliance by his reserved and precise mastery, particularly in the duel with daggers. Max Bozzoni and Alexandre Kalioujny complete the trio of Squires, enhancing the cast with their presence. Praise must also be bestowed on Jacqueline Rayet, a charming Noble Lady, succeeding in this part Yvette Chauviré and Paulette Dynalix, and quickly effacing the memory of Micheline Grimoin. The *corps de ballet* distinguished themselves in the ensembles, particularly the *danseuses* in the *pas des biches*, while Mlles. Collement and Vauchelles stood out among the pages.

Marie Françoise Christout

TOURNAMENT: (above) The Knight (Renault) arrives at a brilliant tournament disguised and bearing the surcoat and device of a white-antlered hind. A scene from the second act.

(Below): Renault and Daydé in a pas de deux *from the first act, after she has been stabbed by him and transformed back into a young girl.* *Photos: Lido*

Back Stage at Covent Garden : I



IN THE REHEARSAL-ROOM: David Blair and Anya Linden rehearse a pas de deux

Specially photographed by
BRYAN ASHBRIDGE

This is the first article in a new monthly series which will take readers behind the scenes at the Royal Opera House, Covent Garden. Readers will meet the people who, in addition to the dancers, contribute so much to the ultimate performance on the stage—stage manager, electricians, scene painters, personalities in the wardrobe department, etc.

Recent facilities for artists and staff

THE Royal Opera House, situated as it is in the middle of the Covent Garden Market, has long been one of the world's most famous opera houses. Though comfortable, almost intimate, in the auditorium, it has never paid much attention to the comfort of the artists performing there or to the stage staff who have to work sometimes far into the night and early hours of the morning. Backstage there used to be a rabbit warren of rooms and passages which were mainly used for storage space—some of them had hardly been used for a hundred years!

In the last months of 1955 a change started to take place in these cellars—workmen and painters were seen busily at work, and a transformation occurred. Just before Christmas of that year a canteen, a Green Room and a small rehearsal-room were made available for all those working in the theatre. Such facilities, it may be said, are invariably available in most of the world's State-run theatres, but at Covent Garden artists previously always had to eat "out" and fend for themselves as best they could. It was only in their dressing-rooms, which are anyway very small, that they were able to relax between or during performances.

After wandering along cold and stark concrete corridors, it comes as a shock to enter this new world, designed by Dennis Lennon. The canteen is bright and made to seem larger than it actually is by corners and alcoves opening up on photo-montage vistas of 17th-century architecture. The Green Room, on the other hand, is in cool and restful green with a suggestion of bright sunlight veiled by Venetian blinds. The little pink rehearsal-room can scarcely house more than a *pas de deux*, but is useful for rehearsing solos and warming-up and it is quite adequate for a number of singers.

The canteen is normally open from 10 a.m. until the curtain rises upon the last act of whatever work is being presented in the evening performance. When there are likely to be stage staff in the theatre all night, the canteen is kept open. Recently when the Bolshoi Ballet was rehearsing for their first London season, the canteen did not close for 36 hours. The bar which is attached remains open during the normal licensing hours.

Queueing-up for moderately priced trays of food can be seen stars and *corps de ballet* rubbing shoulders. At one table one may see Dame Ninette de Valois discussing programmes with Ailne Phillips, at another Press Officer William Beresford may be entertaining members of the press, at another Frederick Ashton will be gossiping with dancers of the company, usually about any subject other than dancing. It is both here and in the Green Room that the company can really relax between rehearsals, matinée and evening performances or the acts of lengthy ballets. The un-theatre-like design of these new rooms helps to bring all those who work in the theatre away from it for a short space of time. It seems much more sensible this way, because walls covered with old prints and photographs of dancers and singers hardly help anyone to relax and get away from the atmosphere of the theatre. And real relaxation is what is vitally needed by anyone who is working at a high pitch, which is the lot of most people working in the theatre, in order to keep the work and performance from becoming deadly and stale. This recent move to make Covent Garden backstage more inhabitable will certainly benefit the artists and staff—indirectly it will also benefit the audience, who should, as a result, enjoy fresher performances.

P.W.

AT THE BAR: Between the matinée and evening performance, David Blair, Maryon Lane, Alexander Grant and Pirmin Trecu meet for a drink.

The bar is open only during normal licensing hours and the artists cannot buy drinks to take to other parts of the theatre. As can be seen, the decoration consists of old colour prints of various kinds of fruits.

IN THE CANTEEN: (*top left*) *Anya Linden, Pirmin Trecu, Ronald Hynd and Annette Page chat with Georgina Parkinson while waiting for a meal.* (*Top right*) *Frederick Ashton does a balancing act with coffee cups, watched by Dennis Maunder* (*Assistant Stage Manager*), *Alexander Grant, Gary Burne, Gerd Larson and Dorothea Zaymes.*

IN THE GREEN ROOM: (*Left*) *Michael Somes talks to his wife, Dierdre Dixon.*

(*Bottom left*) *Angela Walton, Annette Page, Alexander Grant and Dorothea Zaymes listen to records during tea.*

(*Bottom right*) *Some of the newer members of the company—Christopher Newton, Sally Lewis, John Sale, Doreen Wells, Doreen Eastlake and Bill Wilson relax on the sofas while David Shields sits on the floor.*

curtain up!

TRIUMPH FOR DIAGHILEV DANCERS: Whatever else may be said about the Royal Ballet's recent Petrushka *revival, all are united in praise of the Grigorievs' reproduction of Fokine's masterpiece.*

Here are Serge Grigoriev and his wife Liubov Tchernicheva, discussing last-minute details on the stage of Covent Garden with John Sullivan (left), the Technical Director at the Opera House.

Photo: Dominic

Male heads raised

THE boys of ballet are showing signs of revolt. They are getting tired of all the publicity going to the girls. In a recent interview Michael Somes is reported as having said: "I feel that we should get the same kudos and recognition as the ballerina." David Blair's explanation of this lapse was that "the spaciousness of the Opera House lends itself perfectly to the big-scale classical ballets. The Royal Ballet's reputation was made on them. Think of the titles—*Giselle*, *Sylvia*, *Cinderella*, *Coppélia*—all girls' names."

My own opinion of the reason for lack of male publicity is simply the fact that the national press is just not interested in the male dancer. There is not a newspaper in Britain that would not rather use a photograph of the least important member of the *corps de ballet* —provided she was pretty—rather than of Mr. Somes or Mr. Blair, handsome though they are. It is extremely hard on the male dancer that this is the case, but unfortunately that is the way it is. Dance magazines, fortunately, recognise the importance of the male in ballet; and David Blair can take heart in the fact that Cranko's *The Prince of the Pagodas* took its title from the principal male rôle.

Mishap to 'Royal' ballerina

IT might almost seem that appendicitis was infectious among Royal Ballet ballerinas. Recently Beryl Grey was rushed into a nursing home to have hers removed and is now, happily, well on the road to recovery. Within the space of a few weeks, exactly the same thing happened to Rowena Jackson. She was rushed into hospital on March 5. For obvious reasons, such an operation is serious for dancers, but for Rowena it also meant that she would have to put off her proposed tour of her native New Zealand. Both she and her fellow-countryman Brian Ashbridge were due to make a concert tour of New Zealand before going on to Australia to join Margot Fonteyn and Michael Somes as guest artists with the Borovansky Ballet. Now it seems that Jackson will miss going home, but she hopes to be recovered in time to make the Australian trip. Double bad luck for her as, four weeks previous to this recent mishap, she strained her back and was unable to dance for some weeks.

Ulanova's hopes

IN a statement of her hopes for 1957, Galina Ulanova recently said that she had the "warmest and happiest recollections" of her trip to London and still wanted to welcome in her country a company from Covent Garden. Although it does not seem that Ulanova's wish to welcome a ballet company in Moscow will be fulfilled until the autumn of 1958 (the Royal Ballet being fully committed up to that time), it has been possible for her to welcome two artists connected with Covent Garden—both singers. Recently Joan Hammond and Constance Shacklock, both of whom have appeared in opera at Covent Garden, had a tremendous success in Russia when they sang in *Aida*, *Carmen* and *Eugene Onegin*.

The long voyage home

ALGERANOFF and his wife, Claudie Algeranova, were very popular members of International Ballet in England. When the company closed down a few years ago, the Algeranoffs went to Australia. Claudie was a guest ballerina with the Borovansky Ballet—it is soon going to be easier to name the ballerinas who were *not* guests with that company! Later she and Algeranoff worked for the Australian Children's Theatre and they brought ballet to children all over the Dominion, in out-of-the-way places and as far north as Darwin. During their time there they saw many Aboriginal Corroborees and collected all kinds of material which Algeranoff believes can be adapted to introduce a new and vital idiom into ballet.

Their friends will all be glad to know that the couple are on their way back to England —but by a route which has already taken them a year on their way through the Far East, where they have collected masses more dance material.

A DANCER'S DAY: 2 — *Instructing the pianist*

Reproduction by notation

APART from the dances for *Kiss Me Kate*, there have not been many American ballets reproduced in England by means of Labanotation. Now Ann Hutchinson, president of the Dance Notation Bureau in New York, is to carry out an interesting experiment. For the British Dance Notation Society she is to attempt to reproduce a work by Doris Humphrey—*The Shakers*.

This work was created in 1937 and was the first of its kind to be based on an American religious theme. The Shakers were a religious sect who believed in dancing during their rituals. A quotation from one of their old journals explains their belief: "God hath revealed that eternal life shall be the reward of the chosen few who are shaken clean of sin." The formal patterns of their religious dances, the men on one side and the women on the other in straight lines, were interspersed with individuals who received "gifts"—jumped, twisted, spun and shouted as the spirit within them dictated.

This work by the leading American Modern Dance choreographer has already been reconstructed from a Labanotation score on several occasions. This latest reconstruction took place at the school of Sigurd Leeder during mid-April.

Trouble troubles Rex

SOME people find that trouble dogs them like an unfriendly shadow. Take Rex Reid, ex-Ballet Rambert and International Ballet dancer. Three years ago he embarked on a world tour. He landed in the Argentine in the middle of the Peron revolution and was imprisoned. Later he was in Rio de Janeiro during another political revolution when civil war was declared.

More recently he was dancing in Cairo and had only been there a month when Nasser gaoled him together with other Europeans. Rex lost all his money, costumes and personal belongings. He had a "terrible time," but luckily he knew some Canadians who managed to have him released after only three weeks imprisonment.

Now he has returned to Australia, where he is a permanent choreographer for the Tivoli circuit. It is to be hoped that he has now embarked on a more peaceful period of his life.

Not enough bawbies

FOR the past few years we have, in the pages of DANCE AND DANCERS, implored the Edinburgh Festival committee to try and do something about providing a stage big enough and worthy of the great ballet companies that appear in their annual Festival. The City Treasurer of Scotland's romantic capital has announced that a modern opera house would cost about two million pounds and that there is not the slightest hope of starting work within the next ten years unless money could be provided from elsewhere. As it is unlikely that such a miracle will occur immediately, this year's two major ballet visitors—the Royal Swedish Ballet and Le Grand Ballet du Marquis de Cuevas—will have to be presented under the same unsatisfactory conditions that have prevailed since the Festival first started in 1950.

Henze in Italy

MANY people have expressed surprise that a German composer, Hans Werner Henze, should have been chosen by Frederick Ashton to compose the score for his next full-length ballet, *Ondine*. The surprise has been brought about by the fact that the action of the ballet takes place entirely on the Italian coast. However, Henze has many associations with this part of the world, which makes the choice less surprising.

For a long time he has lived on the Italian coast near Naples and has a great admiration for Italian opera. So he should be well suited to composing the score for this tale of a young Italian fisherman's love for a Naiad. Moreover, the problems of working in close collaboration with an English company should be eased by his fluent command of our language and his friendship with British artists such as Sir William Walton and W. H. Auden.

We never gathered that the music for Perrot's original 1843 production of *Ondine* caused any great stir. It was composed by Pugni, who had well over 300 ballets to his credit, and therefore scarcely had time to make any of them a masterpiece. Henze's work for the Royal Ballet is likely to be more notable, his most recent opera having been received in Berlin with 46 wild curtain calls. It seems that those cheering enthusiastically managed to make more noise than those who stayed to boo, which is more than can be said of a number of recent "firsts" in the London theatre.

Bolshoi suits in sale

HOW many people, I wonder, are wearing suits that were originally intended for the male dancers of the Bolshoi Ballet. When the Moscow company was in London stories were told of the male dancers being fitted for suits at an Oxford Street store. The curious thing was that these suits were never collected and the company flew home without them; nor has there been any demand that they should be sent to Russia. Recently these suits were disposed of at sale price.

Look Ma I'm Dancin'

WHAT would you think if you went to class and found your mother there also taking class? You would probably be highly embarrassed. Not so Marilyn Burr of London's Festival Ballet, who turned up at the de Vos studio one day to find her mother doing just that thing. In actual fact Marilyn's mother, known to most Australian dancers as Madame Cici, is a teacher herself and runs a flourishing school just outside Sydney.

Madame Cici came to England as a tourist to see her two daughters Marilyn and Wendy and also to meet her son-in-law, Louis Godfrey, who is also one of Festival Ballet's principal dancers.

happy birthday to...

		May
Ann Horn	Ballet Rambert	24
Margaret Lee	Royal Ballet from Sadler's Wells	26
Ronald Yerrell	Ballet Rambert	27
Leon Ward	Festival Ballet	28
Geoffrey Webb	*The Boy Friend*	31
		June
Oldyna Dynowska	Canadian National Ballet	1
Rosemary Lindsay	Royal Ballet	2
Mary Duchesne	Festival Ballet	2
Molly Lake	Teaching in Turkey	3
Nathalie Krassovska	De Cuevas Grand Ballet	3
Robert Harrold	On films and T.V.	4
Nina Vyroubova	De Cuevas Grand Ballet	5
Gillian Martlew	Ballet Rambert	5
Petrus Bosman	The Royal Ballet at Covent Garden	5
June Sandbrook	Ballet Rambert	5
Ninette de Valois	Royal Ballet Organisation	6
Georges Zoritch	De Cuevas Grand Ballet	6
Sandra Vane	Royal Ballet from Sadler's Wells	6
Patricia Ashworth	Ballet Rambert	8
Nansi Clement	Ballet Theatre	10
Keith Beckett	Festival Ballet	11
Olwen Hought	Ballet Rambert	11
Beryl Grey	The Royal Ballet at Covent Garden	11
Christine du Boulay	Teaching in Chicago	12
June Greenhalgh	Festival Ballet	12
Sheila Wright	Festival Ballet	12
Joan Potter	Borovansky Ballet	12
Jeanette Minty	Festival Ballet	13
Marlene Rizzo	Ballet Theatre	13
Sharon Enoch	Ballet Theatre	14
Frank Staff	In South Africa	15
Scott Douglas	Ballet Theatre	16
Stanley Hall	In Hollywood	16
Toni Lander	Festival Ballet	19
Michael Hogan	Festival Ballet	19
Sonia Arova	Dancing in America	20
Terry Miele	De Cuevas Grand Ballet	20
Thelma Litser	Ballet Rambert	22
Elsa Recagno	Ballet Rambert	22
John Chesworth	Ballet Rambert	22

Dancer you will know

As the Jester in Cranko's The Prince of the Pagodas. *This role was created by Trecu but Boswell took over after the former's foot injury.*
Photo: Keith Milland

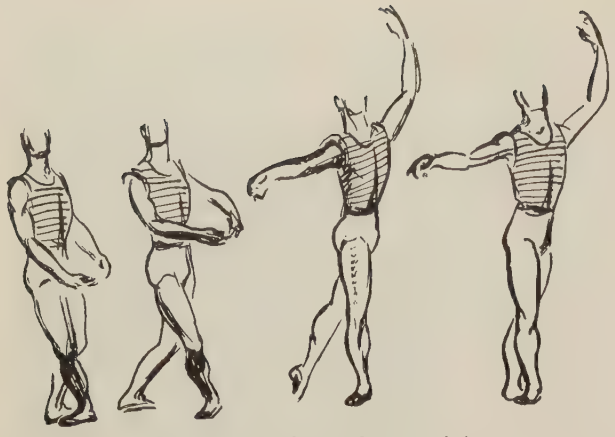
DAVID BOSWELL

BORN in Yapton, Sussex. First studied at the Southampton School of Ballet, under the principal, Daphne Turner. Won a scholarship to the Royal Ballet School in January 1953. *In the autumn of the same year he made his stage debut at Sadler's Wells in Sutermeister's opera* Romeo and Juliet. *A little later he first danced at Covent Garden in Cranko's ballet in* Aida. *He joined the Royal Ballet in September*, 1954. *Roles: Spanish Dance in* Swan Lake; *Ivan in* The Sleeping Beauty: *Pirate in* Mam'zelle Angot: *Fool in* The Three-Cornered Hat: *Fool in* The Prince of the Pagodas.

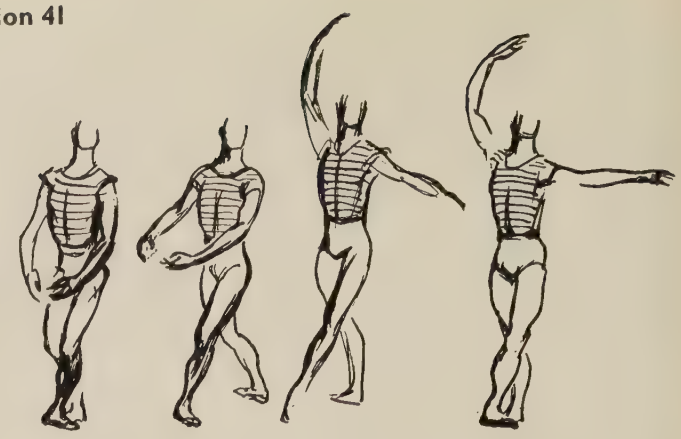
DAVID BOSWELL'S greatest opportunity came, in the time-honoured ballet fashion, through an injury to another dancer. At the third performance of *The Prince of the Pagodas*, Pirmin Trecu slipped, breaking a bone in his foot. Trecu's injury enabled Boswell to take over the important rôle of the Fool, in which he had a quite considerable success.

The age at which dancers are joining the Royal Ballet is going up, and by present-day standards Boswell is still very young. He works hard and brings tremendous enthusiasm to his dancing. His technique has notably improved in the last year, although it is still not above average for the present male *corps*. He has more than enough personality to make an extremely valuable soloist, yet his dancing needs a more downright and masculine approach. His potentiality is interesting, the more so because his natural gifts appear to need careful guidance from his teachers for them to mature fully.

Illustration 41



Temps lié *forward* en croisé



Temps lié *backwards* en croisé

STEPS OF THE DANCE 23

by

BARBARA VERNON and JOHN GREGORY

Illustrated by EILEAN PEARCEY

BARRE IN THE CENTRE

FOLLOWING the *adage*, the next section of the class is devoted to combinations of movements which have already been performed at the barre, and which are now woven into *enchaînements* to be executed in the centre of the class-room without support. They form the basic structure upon which the classical dance is built. So important are these "barre exercises" that they have to be absorbed into the body through constant repetition. Just as the exercises of the barre are always given in the same order, though in different combinations, so the same procedure is followed when the work is repeated in the centre.

These steps and movements are introduced in a specific order to develop strength and muscular elasticity, and to cultivate scientifically an assured and precise technical facility. The order of the barre in the centre is:

Group 1. *Temps liés enchaînements* incorporating *battements tendus*, auxiliary steps and *pirouettes*.

Group 2. *Battements fondus* with *frappés*, auxiliary steps and *fouettés-pirouettes*.

Group 3. *Ronds de jambes* with bigger and flowing movements and *pirouettes*.

Group 4. *Petits battements* with *chainé* or any turning steps of *allégro* steps.

GROUP 1

Temps Liés (*Lier*—to tie, to link): A smooth passing of the weight from one leg to the other. This step has a courtly dignity that emanates from the minuet. Combining *plié* and *battement tendu* with stress on the *plié*, it requires the utmost poise, delicacy and co-ordination. At first it should be taught in three counts, after in two counts.

Temps Liés Simples—Forwards: Standing in fifth position *en face*, arms in first position, with *plié* the working leg glides forwards into the floor, both heels remaining on floor. Before the leg is fully extended the weight of the body is smoothly transferred to it, and as it becomes the supporting leg it stretches, the other leg closing after it in fifth position. The movement flows like a gentle wave. The arms synchronise with a circular movement opening from first position forwards to second and open to fourth position.

Temps Liés Simples—Backwards: Exactly the same movement in reverse.

Temps Liés Simples—To the Side: From fifth position with a *plié*, the front leg glides through the floor to the side, both heels remaining on floor. Before it is fully extended, the weight of the body is transferred to it; as it becomes supporting leg it stretches, the other leg closing after it in fifth position front. *Temps Liés* to the side may also be performed with the back leg opening to the side, and the other leg (which was in front) closing behind. Arms synchronising with the movement, open from first position to second and continue out to fourth position.

Temps Liés En Croisé and En Effacé: In turning the step on the oblique, that is, to make it travel *en diagonal*, the flow of the movement is carried through the body; and the play of the arms and shoulders in juxtaposition with the head, gives elongation of line and stylish expression.

Temps Liés En Croisé—Forwards: Standing in fifth position *en croisé* with arms in first position, *plié* and slide forward leg towards front corner. With a *very* slight inclination sideways away from audience, arms gather through first position forwards to second position, and as the weight is passed to the front leg, which straightens, the body comes erect, the head turning towards audience; the forward arm opening to the side fourth position the rear arm being carried up to third position. Close back leg fifth position behind.

When commencing from fifth position *en face*, it will be necessary to swivel slightly in the fifth position, weight on back leg, to face *croisé* before embarking on the step.

Temps Liés En Croisé—Backwards: Exactly the same movement in reverse.

Temps Liés En Effacé—Forwards: Standing in fifth position *en face* or *en croisé*; arms in first position. Swivel slightly in fifth position towards front leg to face front corner. With *plié* glide out front leg towards front corner; and with *very* slight inclination sideways away from audience, arms gather forwards to second position. As the weight of the body is passed to the front leg, which straightens, the body comes erect, head looking over shoulder which is nearest to the audience. Arm corresponding with forward leg opening to the side fourth position; arm corresponding with rear leg continues up to third position. Close rear leg fifth position behind.

Temps Liés En Effacé—Backwards: Exactly the same movement in reverse.

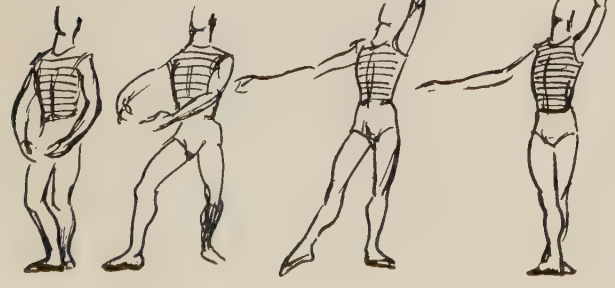
—Examples of *enchaînements* incorporating *temps liés simples*—

Starting from fifth position, right leg in front:

(a) 1 *Battement tendu* side right, close behind. Counts and 1,
1 *Battement tendu* side left, close behind. Counts and 2,
Temps lié forward *en face*. Counts and 3 and 4,
Temps lié side right. Counts and 1 and 2.
Temps lié back (finish left leg front.) Counts and 3 and 4.
Repeat to the left.

continued on page 29

Temps lié *backwards* en effacé



Temps lié *forwards* en effacé *(start from the right)*

For the Adolescent and the Mature

NEW BOOKS

Leap to Life! by John Wiles, in conjunction with Alan Garrard. (Chatto & Windus, 15*s*.)

IN this book the author describes the work done by Alan Garrard, a secondary school teacher, in the field of dance drama. It is neither acting nor dancing, but best described as a mixture of movement and mime to music. It is designed to assist the development of the child by using and channelling the child's fund of emotional energy. Garrard has had great success with all types of adolescents and pre-adolescents, including the illiterate, the inhibited and the retarded, and many testimonials as to the value of the work from educational authorities are quoted.

Dance drama, it is claimed, requires no technique: movement alone is sufficient and only natural movement is used. Expression is essential and the vital part of that expression is movement. Guided movement is, however, the aim and controlled movement the ultimate aim. Initially the music suggests the story, but it is also used for rhythmic purposes and for providing atmosphere.

Although the work started in 1947, it is still in the experimental stages. Anton Dolin, who has watched its progress over the past six years, has given constant advice and assistance, while John Gilpin, David Blair, Stanley Holden and Stella Farrance have also given much encouragement. But it was not until 1951, four years after beginning this work, that Garrard began to study the technicalities of modern dance himself! Though in obvious debt to Laban, his training, which appears to have been anything but comprehensive, seems to have been of the concentrated study course, week-end class type. It is interesting to speculate whether his present work would be on such improvisatory lines if he had received a longer period of training.

The work itself must not be assessed on its theatrical results, for these are not its main aim, but on its value as a method for introducing the child to the rhythms of his own body and encouraging him to create and express himself through movement. As only natural movement is used, this field of activity could be of considerable value to many teachers, youth workers and club leaders who have found that spoken drama, especially when dealing with the backward, involves them in too many difficulties.

With echoes of Isadora Duncan, the claim is rather disarmingly made that Garrard has *returned* to the earliest style of dance. "It may be that twenty years from now one of Garrard's pupils will take this movement of modern dance another step further." The more enthusiastic students have, however, turned to classical ballet! Perhaps the only mistake made is that the reader's interest is almost flogged to death by the author's tense enthusiasm and adoration for his subject —as though he were preparing to wield off the attacks of disparaging critics. I do not wish to minimise the achievements, but the impression left by the author is, I am sure, not what he intended. That is, that he has overstated the case for educational dance. But despite these criticisms the book is unquestionably an important contribution to the literature of modern dance.

A clear and detailed account is given of the methods used, the syllabus is described, and many ideas for suitable themes and subjects (which could prove valuable as a starting point for other teachers) are given. An appendix of suitable recorded music is also provided.

E. C. Mason

Mainly American

Highlights from a Decade of Dance in New York by Walter Strate (Kamin Publishers, $5)

THE difference between a ballet photographer and a good ballet photographer is that a merely competent photographer records a movement frozen in time; the good photographer gives the feeling of mood and environment and a sense of continuity. There are many good ballet photographers today and their most lastingly valuable pictures are those which can evoke the actual performance. Walter Strate is very high up in this second category and his dancers leap or slither from the pages of this book, unfortunately not available in this country.

He is, however, more at home with the artists of American Modern Dance and particularly with the work of José Limón, which pictures amount to some of the most beautiful of their kind that I have ever seen. With ballet's classical stars he is less successful and those of Markova and Fonteyn border on the commonplace.

There is a fuzziness about the reproduction which may be deliberate—or may not. In actual prints this quality can produce a lovely effect; but when reproduced in a book or magazine it frequently looks as though the blocks have been badly made. I feel it is also a pity that much of the excellence of many of these pictures has been marred by "clever" layout: black borders in funny places, and over-use of cut-out figures which gives a hard outline to dancers' bodies. These pictures were, I am sure, masterpieces enough to be presented without any additional trimmings.

Peter Williams

A Teacher is Still Needed

Second Steps in Ballet by Thalia Mara. (Constable, 8*s*. 6*d*.)

TO what must be of great annoyance to correspondence schools, ballet does not lend itself to tuition by post. Neither should it be studied alone in the drawing-room by any students with serious intentions. It can be learned only in the studio under the guidance of an expert, and this point is firmly stressed by the well-known American teacher, Thalia Mara, in her present book.

While practising away from class can be of great value, the ambitious student working alone must have a very precise knowledge of what is correct and what is incorrect. If, therefore, and only if, a young pupil has a sound teacher whom she can question, would I recommend her to study this book.

The author has a knack of explaining difficult movements in an interesting manner without sacrificing accuracy or clarity. The illustrations form an important part: the cartoons showing what not to do provide the most salutary warnings. The book is very good of its kind and I know of no other which explains *port de bras* so well.

E. C. Mason

A More Ornamental Salt Cellar

Diaghilev-Nijinsky and Other Vignettes by Maurice Sandoz. (Kamin Publishers, $5)

A FEW years ago a little book—*The Crystal Salt Cellar* (published by the Guildford Press in England)—came my way. I remember thinking the fragments about Isadora Duncan and Diaghilev in Lausanne and of Nijinsky's last tragic performance in Switzerland important additions to ballet's literature. There also were charming vignettes about characters as varied as Camille Saint-Saëns and Ronald Firbank. What in England was a simply-produced little book, which gave the readers a great sense of suddenly discovering diamonds in a disused cupboard, has in the American edition taken on the air of a Ziegfeld production with all the diamonds a-glitter for everyone to see. The Diaghilev-Nijinsky chapters have been brought into greater prominence, Walter Terry has written a preface, there is a commentary by Romola Nijinsky and a number of illustrations. If I still prefer the unassuming English edition it is merely because I find discovery more exciting than having my attention directed to something.

La Belle France

Théâtre de France. Spectacles VI. (Spectacles, 12 Rue du Dragon, Paris 6.)

NO country pays homage to its theatre arts in book form as does France. These beautifully produced souvenirs remain a pleasure long after some of their subjects have long been forgotten. The present volume covers the principal theatre spectacles of France during the past few years. There is a large section on ballet in which DANCE AND DANCERS contributors play a prominent part—Marie-Françoise Christout on *A Choreographic Year* and *The Paris Opéra*, Ivor Guest on *The Silver Jubilee of British Ballet* and Gianni Carandente on the *Renaissance of Italian Ballet*. In addition Roland Petit writes about himself, with two fine colour reproductions of settings he has used. You will like this book for its presentation, even if it is not entirely comprehensive.

Peter Williams

STEPS OF THE DANCE

continued from opposite page

(b) 4 *Battements tendus en croix*. Counts and 1 and 2 and 3 and 4,
Temps lié forward *en croisé*. Counts and 1 and 2,
Pas de basque forward to fourth position. Counts and 3,
Pirouette en dehors (close right leg fifth position behind). Counts and 4.
Repeat to the left.

(c) 1 *Battement tendu* side, drop heel, stretch foot, and close fifth position behind. Counts and 1 and 2,
Temps lié forward *en effacé*. Counts and 3 and 4,
Pas de bourrée under with back leg to fourth position *en croisé*. Counts and 1 and 2,
Pirouette en dedans, close left leg fifth position front. Counts and 3 and 4.

(d) 1 *Battement tendu* front right leg. Counts and 1,
1 *Battement tendu* back left leg. Counts and 2,
Temps lié side right. Counts and 3 and 4,
Temps lié back *en croisé*. Counts and 1 and 2,
Soutenu en tournant en dedans with left leg. Counts and 3,
1 *petit changement*. Counts and 4.

In the class an *enchaînement* should be repeated not less than four times.

So You Want to Dance?

Schools and Teachers
by E. C. MASON

RAMBERT TEACHES: One of the greatest personalities of British ballet giving a class in the studio adjoining the Mercury Theatre in Ladbroke Road, Notting Hill Gate.

Marie Rambert and Dame Ninette de Valais are the two people who have been most responsible for bringing ballet in Britain to the position it holds today. With all her ties, in addition to being a grandmother to her four grandchildren, Marie Rambert still finds time to devote much of her remarkable energy to the company and the school which bears her name.

Photo: Derek Allen

Where Rambert Teaches

COULD anyone have foretold 37 years ago when Marie Rambert established her first studio that she would today possess her own company and one of the largest and most notable schools in this country? The Rambert School is now recognised by many educational authorities and between 60 and 70 per cent of its full-time students receive grants. It is closely connected with a State-backed company, the Ballet Rambert, and it is actually older than the Royal Ballet School—the only other school attached to a company.

When David Ellis, one of the principal teachers, said: "We are primarily interested in training dancers who hope to become professionals," many may question the economic soundness of this policy, particularly when the profession is overcrowded. Such lack of stage opportunity as exists today does put the professional school at some disadvantage.

Nevertheless, although only a small proportion of pupils can go from the school into the Rambert company, experience has proved that the fully-trained students are the most likely to get jobs on the stage. Teaching for the real live stage is the only form of tuition which satisfies a teacher, especially the teacher who has had stage experience. Two members of the present staff, Eileen Ward and Mary Munro, were pupils at the school and members of the Ballet Rambert.

But it is the really professional atmosphere which appeals so much to the students. Every aspect of tuition is thought of in its relation to actual performance; the whole programme of the school is orientated towards dancing on the stage and, from the outset, every movement is taught in terms of presentation—with full *épaulement*, expression and facial control. With the most advanced students this often amounts to individual tuition from Madame Rambert herself. But although there is a strong emphasis placed on expression, in no way does technical training take second place. "We realise," Angela Ellis told me, "that feeling and interpretation will become lost if the dancer has to struggle with technical difficulties. But there are teachers who claim to concentrate on expression who do not seem to be aware of this."

I have often been asked: "Is it like any other school?" It is impossible to answer "Yes," but, of course, one must add, there are some similarities. Students may study for the Cecchetti examinations. These are not, however, in any way compulsory—except for students who hope to become teachers—and enrolment for them depends entirely on the wishes of pupils or parents. While there is no objection whatever to examinations, the organisation does not consider that they are its main object. Neither does it organise displays to present a hurriedly "finished" product for parents' evenings. The school is concerned with theatrical results, and its aim is to give young dancers a solid foundation on which to construct a stage career. With this in mind, the more advanced are encouraged to accept professional engagements during their final term.

A Faculty of Eight Teachers

Four to six is the youngest age of enrolment. The classes for the small children are given by Helena Dun and Daphne Minton-Senhouse. The elementary and more advanced classes are taken by Madame Rambert herself, Angela Ellis, Anna Kallas and Eileen Ward. No audition fees are charged and there is no entrance fee. As there is great competition to enter the school, it is not always possible to accept all applicants, but every effort is made to ensure that no child of exceptional talent is turned away for financial reasons. As in all ballet schools, girl entrants far outnumber boys, but the proportion is changing, and talented boys are occasionally given scholarships. Not only do students come from all over the world, but teachers as well. Every year teachers from America and the Continent come for refresher courses during vacations, and this is a side of its activities which the organisation is anxious to extend. The comprehensiveness of the tuition also makes it possible for fully-trained students to adapt themselves to different mediums (as did Audrey Hepburn) and learn an entirely new technique quickly.

Because of the close connection between school and company, repertoire classes form a vital part of the curriculum. These are conducted by Madame Rambert, Angela Ellis and Mary Munro, and are based on the repertoire of the Ballet Rambert (I recently watched senior pupils learning the waltz from *Façade*) and the classical ballets. Moreover, it is one of the very few studios giving special boys' classes and regular *pas de deux* classes, which are taken by David Ellis. A very generous amount of *pointe* work is given to advanced pupils. There are also classes in character, modern dance and mime, and, outside the curriculum, Rudolf Benesh teaches his system of dance notation and, if required in special cases, students may receive remedial exercises.

The motive of Marie Rambert has always been that the results (the creation of artists) are their own reward, and that any practical benefits which accrue are incidental and irrelevant to her work. This goes for the whole organisation. The financial rewards have always been meagre, and the school itself has been added to piece by piece.

The History of the School

The history of the school is interesting. The first studios were at Bedford Gardens and Chepstow Villas, but in 1926 when the Kensington Temple was low in funds it let its hall, then known as Horbury Hall, which became Rambert's first studio on the present site. The theatre was originally occupied by a sculptor, but with the profits of his play, *The Man with the Load of Mischief*, Ashley Dukes bought the sculptor out, and the building was converted into the Mercury Theatre, which opened in February 1931.

Here, Ashton and Lopokova used to rehearse *Façade*, which had all its rehearsals at the theatre. At that time patrons had to collect their tickets from one of the dressing rooms, but in 1932 the two adjoining houses were acquired and the theatre foyer was added. In 1933, the lower studio was opened for the Ballet Club's rehearsals. This gave the organisation two studios and a theatre, and in 1938 the property opposite, which now houses the Educational School, was purchased. In 1955, the studios reverted to their original form, when the stage of the Mercury Theatre was taken up, for it to become a studio once again. Though the organisation is now without its own theatre, plans have been prepared for the construction of a new theatre on a site opposite the present studios.

The sphere of influence of the Rambert School is wider than that of almost any other school. Practically every person of importance in British ballet today has at one time been connected with it, and further details of this romantic roll-call can be read in the October 1955 DANCE AND DANCERS. Past teachers have included Maude Lloyd, Antony Tudor, Anna

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AQUATIC VISION: *Jean Cebron in one of his earliest compositions and today still one of his most successful numbers. Without music, he gives the impression of movement beneath the sea.*

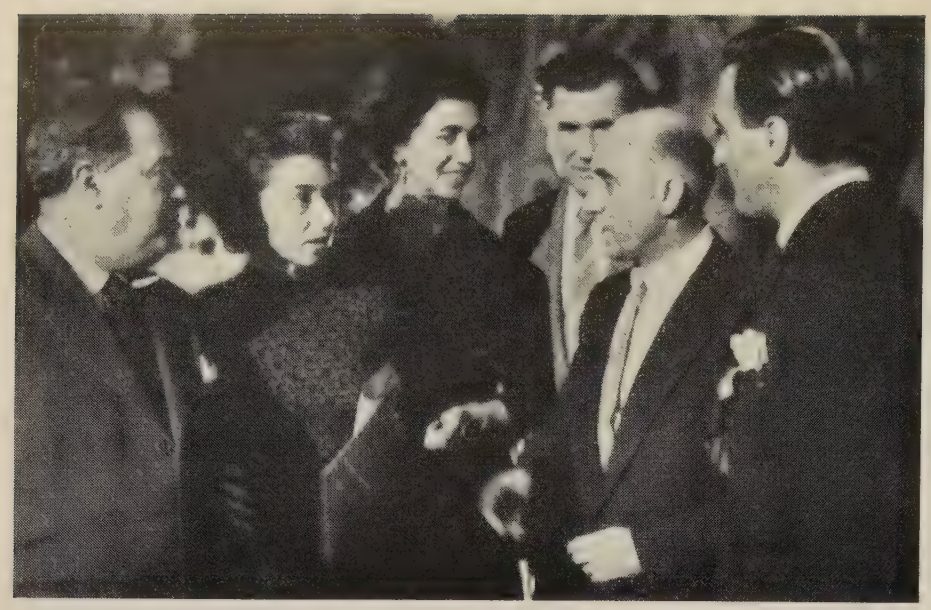
Studies of the Modern Abstract Dancer

Jean Cebron

Specially photographed by SIGURD LEEDER

JEAN CEBRON is the son of Mauricette Cebron, who was for fifty years attached to the Paris Opéra as a teacher. Jean Cebron started dancing when he was about 15, and at that age he was already developing a form of Modern dance which he has subsequently made into a very personal style. Today he works in England and studies at the school of Sigurd Leeder. He has given a number of recitals in London, and recently had a great success in Stockholm. Next month in DANCE AND DANCERS there will be a feature article on Jean Cebron and his work.

HORSE: *Cebron in another of his compositions, depicting equine behaviour. He was influenced in this work by his observation of horses during his childhood, spent in the country.*



LAST-MINUTE CONFERENCE: Margaret Dale (one from left) with the Bolshoi's conductor, Yuri Faier (left), Madame Tierz (interpreter), Leonide Lavrovsky (principal choreographer of the Bolshoi), Asaf Messerer (Bolshoi choreographer and Ballet Master) and Glyn Alkin (BBC television sound supervisor). The picture was taken just before the Bolshoi's television production of Swan Lake *Act II last October.* *Photo: BBC*

What the public wants

Margaret Dale, B.B.C. television producer and ballet advisor, answers questions about the public's reaction to television ballet and the problems she is up against.

FOR ballet programmes we have to depend on the BBC, but in recent months there have not seemed to be as many programmes as used to be given. Some viewers may even have been coming to the wretched conclusion that the BBC was only putting on a few perfunctory performances to cover ballet for the year, and, thereby, provide statistical evidence to show that dance is not neglected in its programmes. But in recent weeks I have been having a series of discussions with the television producer, Margaret Dale, who has assured me that the future of televised ballet is an optimistic one. We have intended that past reviews of programmes should make television take a closer look at itself. This information, concerning both presentation and mechanics, which Margaret Dale has given, should encourage viewers to take a more careful, closer look at television, and add to their appreciation of it.

Her estimation is that only a minority of viewers, approximately 40 per cent (certainly a large minority!) really like ballet on television. But, as far as the BBC is concerned she informed me, it does not matter if a programme only appeals to a minority group so long as there are always signs to indicate that any smallish public remains a faithful one. The remaining viewers fall roughly into two groups: those who dislike ballet intensely, and those who are not very interested or can only take "small doses" because long programmes demand too much concentration from them.

Border-line cases

She does not imagine that she can convert those who dislike ballet, but she does believe that much can be done to encourage and educate those who are lukewarm and, while mystified, vaguely interested. The explanatory programmes given over the past five years, such as *Ballet for Beginners*, received a larger response than was anticipated, and she is anxious for more of such programmes to be televised.

Some of the remarks made to her by viewers are interesting, and some of their comments have surprised her. A large number appear to prefer the music to the dancing, expressing their views with such statements as "I enjoy quite a lot of the music and I should like to enjoy the dancing," or, "I only watch because of the music."

More women seem to enjoy ballet than men, and some derive an emotional satisfaction from it which they have expressed to Margaret Dale in such phrases as "It pleases my innermost being," and "I *am* the ballerina, not just a housewife."

Some of the programme planning does, however, depend on the reports of the Audience Research Department. This, she informed me, was created in 1936 and its main concern is to supply the Corporation with a "box office," a measurement of the size of each programme's audience. Of course, the actual size of the audience is by no means the only criterion of success. Permanent Listening and Viewing Panels have, therefore been set up to report the reactions of a sample audience to various programmes. Six hundred families form the Viewing Panel, and most ballet programmes are reported on.

Theatre success no guide

She stressed that while the BBC attempts to keep to the highest professional standards and thereby please ballet-lovers, those ballets transmitted are not necessarily selected to satisfy the taste of the more experienced London theatre-goer. The viewing public is of course far wider and more varied than the reading public of this journal. Audiences consist of people living in remote country areas far away from a theatre of any kind, as well as housewives, trade unionists, shop assistants, engineers, bank managers, and so on. The programme planners may be pulled in two directions. An abstract or experimental work which has enjoyed success in the theatre will be rejected if it is agreed that it will not be appreciated by the extremely wide television public. In any case, she considers that an unsuitable programme could decimate the audience to such an extent that it would take some months to recover.

When I asked her if she thought it possible that television ballet would reduce theatre audiences, she disagreed emphatically. In her belief, television will bring viewers to the theatre and will, in fact, create a *new* public for ballet. And evidence tends to show that in the past two years the understanding and appreciation of ballet has increased.

Margaret Dale also informed me that the classical ballets are by far the most popular. *Les Sylphides*, *Giselle* and *Swan Lake* have become established favourites and, she went on to say, the most memorable of recent programmes was the Bolshoi Company in excerpts from Act II of *Swan Lake*. Nine and a half million of the adult population of Great Britain with TV sets saw this performance—that is as many people who could fit into the Royal Opera House, night after night, for over 12 years.

The problem of space

On the technical side, the demands on studio space and technicians are immense. So far she considers that the BBC has been ambitious and has tried to do more than it has the facilities for. New studios are under construction, but television is growing at such a rate that they may possibly be out of date by the time they are completed. The largest studio (at Riverside) is 70 feet square, but the more elaborate programmes frequently call for the use of this and another studio—which means that programmes normally presented from these must take place elsewhere.

The lack of height in studios used at present creates problems. The Bolshoi programme had to be televised through a mirror for all long-shots. Lack of height prevented a border being flown, which would have ruined the perspective and interfered with the lighting. Instead, a "model border" was designed on a miniature scale and painted on the mirror. The border could not have been placed on to a camera because if the camera moved towards the artists, for example, the border would always appear the same size. But as a mirror reverses the image, the camera set permanently on the mirror was placed in reverse to correct this. Another point worth mentioning is that when a scene is required in semi-darkness, this does not mean that all studio lights will have to be extinguished. By electronic controls, the technicians can bring the picture down to whatever degree of darkness is required, just as you in your turn can ruin the effect by lightening the picture on your own screen.

The technical problems are also much greater than those which arise in most other programmes, which are taken mainly in close-ups, while ballet employs an accent on long-shots. In many cases costumes have to be changed—too violent contrasts, such as black and white against each other, will cause the picture to flare-up. But if a stage performance is televised it is, of course, impossible to adapt the costumes. Margaret Dale's own technique is based on the use of the normal camera lens—which means that she requires a generous amount of space to work in. She rarely employs a wide-angled lens, which distorts the screen image so that dancers on the

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Music by Slav Composers

NEW RECORDS
Reviewed by DAVID HUNT

Odette and Odile

Tchaikovsky: *The Swan Lake*—Excerpts. Members of NBC Symphony Orchestra (Leopold Stokowski). HMV ALP1443. 12in. 39*s.* 7½*d.*

THIS sensibly planned selection from *Swan Lake* gives in correct sequence the whole of the second act and all the music of the third that is included in the Royal Ballet's production—that is everything except for the *Danses du Corps de Ballet et du Nains*, which the Bolshoi gave us, and the *Danse Russe*, *Pas de Six* and von Rothbart's Variation.

What we know as the "Black Swan" *pas de deux* is rightly, if rather confusingly, listed on the sleeve as from Act 1. The *Black Swan* was of course put together mainly from material intended for a first-act *pas de deux* of Siegfried and a peasant girl (or so we are told; I find it impossible to believe that the *andante* section, with its seductive violin solo, was not meant as a musical portrait of Odile).

Stokowski plays this Petipa-Ivanov *Black Swan* in full—*Entrée*, *Andante*, Siegfried's *Tempo di Valse* variation (more familiar as a sometime second-act male solo in Western productions), Siegfried's *Allegro* variation (usually attributed to Drigo, though Messerer told me when the Bolshoi were here that only the orchestration is Drigo's, the original being an unpublished Tchaikovsky piano polka), Odile's variation (*Espiègle*, Op. 72, No. 12, another piano piece orchestrated by Drigo), and Coda. An interesting inclusion in the second act is the final section of the first mime-scene *pas de deux* of Siegfried and Odette, omitted in the Royal Ballet's production but used by the Bolshoi for Odette's encounter with von Rothbart.

Apart from one lapse—an alteration of the note values of the trumpet solo in the Neapolitan Dance—Stokowski's conducting is thankfully free of the eccentricities and playing-to-the-gallery showmanship of which he has become increasingly guilty on records in recent years. His tempi tend to be rather fleet, nearer to Faier's on a Bolshoi recording I have than to Irving's on his HMV selection with the Philharmonia; but only the man's *Allegro* variation in the *Black Swan* could really be called undanceable. The sound is comfortably resonant, and the record is well worth the money.

Ansermet's *Petrushka*

Stravinsky: *Petrushka.* Suisse Romande Orchestra (Ernest Ansermet). Decca LXT2502. 12in. 39*s.* 7½*d.*

WHEN first issued nearly seven years ago, Ansermet's superb recording of *Petrushka* rapidly established itself as the most spectacular demonstration disc for the then newly-introduced LP technique. In fact there was a time when it seemed that practically every gramophone shop in London spent the day playing *Petrushka!*

Perhaps the final scene is not as excitingly moulded as it could have been, but Ansermet has every fascinating detail of the multi-coloured score at his fingertips and in most ways it would be hard to imagine a more magical performance. Certainly the subsequent versions of the complete ballet by Mitropoulos and Stokowski have offered no serious competition.

With *Petrushka* so much in the news, Decca sent for review a recent pressing of the record, which comparison with an older copy showed to be a re-transfer from the original tapes. Remarkably impressive though the earlier one still sounds, the orchestral timbres on the new version glow and sparkle even more vividly than before. A spacing out of the grooves to nearer the centre on the first side has, however, had one slightly unfortunate consequence. Perhaps misled by the drumming that links the first and second tableaux, the engineers apparently regarded the pause before the *Danse Russe* as marking the end of the first scene, for ever since the record originally appeared it has wrongly carried a dividing band at this point. On my earlier copy the break is of short duration and makes no matter; but a wider band on the later pressing provides a longer and unwanted interruption. However, this is a minor matter and the record must be regarded as essential to any ballet music collection.

Dances by Dvořák

Dvořák: Slavonic Dances, Op. 46. Philharmonic Symphony Orchestra of London (Artur Rodzinski). Nixa WLP220013. 12in. 39*s.* 7½*d.*

RODZINSKI'S affectionate handling of Dvořák's first set of Slavonic Dances has the benefit of disciplined orchestral playing and a bright, sharply focused recording. Nevertheless, while the slower dances yield all their grace and charm, in the more ebullient numbers, Rodzinski does not match the dancing lightness and high spirits of Kubelik's performance with the Vienna Philharmonic on Decca LXT5079–80, which also includes the second set and Tchaikovsky's *Romeo and Juliet* Overture. The new performance is extremely enjoyable, but Kubelik's is irresistible.

Incidentally, when reviewing the Decca set in the December, 1955, issue, I wrote: "It would be ludicrous if Kubelik, as musical director at Covent Garden, did not attempt to infuse something of the overflowing vitality that comes across from these records into the ballet performances." What a pity he was unable to take a hand in the Royal Ballet's revival of *Petrushka!*

What YOU think

Readers are invited to write to the Editor airing their views and posing any ballet problems.

Worst feature at the Garden

SIR: May I be allowed the opportunity of drawing attention to what must surely be the worst feature of ballet performances at the Royal Opera House. I refer to the often appallingly low standard of orchestral playing, especially in performances of the classics. No regular ballet-goer can have failed to notice how, time and time again, otherwise excellent performances by the dancers are marred by erratic tempi, ragged ensemble, mistimed entries and wrong notes from the orchestra.

If low standards of orchestral playing were habitually prevalent at Covent Garden this might be forgivable. But when one realises that the Covent Garden Orchestra is potentially a fine one, and when one has heard it play excellently for opera, and for ballet too, when new works are brought into the repertoire, or when for some reason a performance is marked out as being something other than mere routine—then the low standards which pass muster at other times seem all the more inexcusable.

Lack of time for rehearsal, and an over-crowded schedule may be given as an excuse. Certainly a large current repertoire of both operas and ballets, together with the preparation of new works, must often put a heavy strain on the players. But not all the blame can be attributed to circumstances. How can one explain the extraordinary variations in tempi to which parts of many well-known scores are subjected at different performances? It would be understandable if the tempo was being adjusted to suit the style of particularly dancers, but this seldom seems to be the case.

The tone and general "attack" of the orchestra are equally erratic, and latterly it has been hard to believe that one was listening to the same orchestra that played so well for the Bolshoi Theatre Ballet, when during a recent performance of *Swan Lake* mistakes were heard in the "Swan" theme itself, not to mention other parts of the score. Many similar instances could be given with reference to other classics and to the established modern works in the repertoire. For this state of affairs responsibility must be taken by the players and their conductors, and also by the management for their apparent complacency.

It may be that over-familiarity with certain scores has bred contempt. Yet even if the orchestra and conductors are bored with the familiar scores and are unable, or reluctant, to give sufficient time to their preparation or care to their performance, it must be remembered that many members of an audience may be seeing the ballet for the first time, and that for them and for others better acquainted with the work, much of its effect may be lost through a lack-lustre rendering of the score.

Since the orchestra at Covent Garden has set a high standard for some performances, one feels reluctant to accept lower standards for others. No ballet-goer can deny that poor orchestral playing detracts markedly from the dramatic tension and overall effect of a ballet. By lifeless and slovenly performances of ballet scores, the Covent Garden orchestra not only does a disservice to its own reputation, but to that of the Ballet as well.

12*a Courtfield Gardens*, *London, S.W.*5. J. A. PAUL

You lucky people!

SIR: What a pity that the feast of dancing that we have had almost uninterruptedly since the Diaghilev Exhibition should be spoilt by the petty whinings of those who don't realise how lucky they are.

To see *one* dancer of the stature of Fonteyn, Ulanova and Markova in a lifetime is something to be envied, but to have these three ballerinas dancing in successive weeks in London makes me stop envying those who saw Pavlova, Karsavina and Spessivtseva in the early days of the Diaghilev Ballet.

To have also seen dancers like Antonio, Erik Bruhn, Nora Kaye, Yvette Chauviré, Pilar Lopez, Renée Jeanmaire, David Blair, Svetlana Beriosova and productions like *Birthday Offering*, *Solitaire*, *House of Birds*, *The Lady and the Fool*, *Etudes*, and the Bolshoi's superlative *Giselle* should be enough for anyone—but no such luck. Firstly the chauvinists, ". . . I don't care, there's no-one like Fonteyn. No, I didn't manage to get tickets. . . ." Secondly (and almost worse), ". . . undoubtedly the greatest company in the world—and that Ulanova! No, I've never seen any other ballet company. . . ."

Unfortunately, rather too many critics seem to be in one of the two above categories—but then *Swan Lake* was a failure when first produced and look what the critics thought of *Daphnis and Chloe*! JANICE GREENBERG
14 *Linden Lea*, *London, N.*2.

THE ROYAL BALLET AT COVENT GARDEN

Lane as Swanilda

THE present Covent Garden season is set fair to go down as one of the most memorable in the Royal Ballet's history. Although creatively it has not, and apparently will not, reach the level of last year's achievement, the standard of performance has probably been generally higher than ever before, despite the misfortune of having two ballerinas (Beryl Grey and Rowena Jackson) on the sick list with appendicitis, and the reorganisation of the casting schedule that their absence has entailed.

Maryon Lane's Swanilda has been so frequently praised in these pages that the invitation to her official press unveiling in the rôle on March 2, came almost as a shock, albeit a very pleasant one. She has now been a member of the Covent Garden company for nearly two years, and during that time she has not, perhaps, had all the opportunities thrust upon her that seemed to be foreshadowed by her brilliant career with the Theatre Ballet. It is, of course, very difficult to provide equal chances to all the promising talent found in a large company such as this, but one hopes that this performance of *Coppélia* might mark a new phase in her career in which she is to be given the opportunity of possibly establishing herself as a ballerina. It could be a rewarding experiment to try her out in one or two of the other full-length rôles in the repertory.

Certainly she passed the test of this press début with undeniable distinction. Of less than average height for a ballerina, her perfect proportions disguise this apparent disability, and her dancing with its beautiful sense of line and style already has its own characteristic quality. In the first two acts of the ballet she gave a fine soubrette performance. For liveliness, wit and comic invention she stands high among British Swanildas. More than most of our dancers she goes to the heart of her characters. The same intelligence that once gave us the Urchin in *Café des Sports*, the Bride in *Blood Wedding* or the Girl in *House of Birds*, was here used to portray a Swanilda as artless, delightful and convincing as any we have met.

Normally, and the whole style of the choreography gives the practice a certain justification, the variations and *pas de deux* in the last act are danced in a manner apart from that brought to the choreography of the first two acts. The division between soubrette and ballerina is clearly drawn. Lane, while still giving an excellent account of the dancing in the last act, was far more successful than most in carrying through her characterisation. She is able to do this because her character portrayal becomes a part of her actual dancing, which in itself is a comparatively rare and very worthwhile achievement.

Alexander Grant's Frantz proved its usual brash and breezy self. While his performance had many merits, not least among which was the spontaneity of his response to dramatic situation, his dancing in the last act had a rugged independence that was not entirely sympathetic to the choreography. In all fairness, the audience liked his dancing a lot more than I did. His partnering had improved since I last saw him in the *pas de deux*.

Franklin White's Dr. Coppelius was reserved and carefully thought out. It avoided extravagance in conception, being neither riotously funny nor heavily melodramatic, and stressed the pathos of the duped and beguiled doll-maker. It suffered, however, from an excess of detail, where simplicity would have made a stronger effect.

Shirley Grahame and Valerie Taylor both danced attractively as Aurora and Prayer. Derek Rencher, a dancer whose natural elegance has always impressed me in the *corps de ballet*, needs to relax rather more as the Duke.

The orchestra was conducted by Kenneth Alwyn who, despite very occasional sagging tempi, secured a performance better than many we have heard in the recent past.

Lanchbery at the Garden

Another conductor new to Covent Garden, and also like Alwyn from the Theatre Ballet, was John Lanchbery who, during the week of March 4 gave some guest appearances conducting *Cinderella*. Considering the complexity of Prokofiev's score, Lanchbery's success was most praiseworthy. Thoroughly experienced as a ballet conductor, he provided the dancers with excellent support, and also got some very good playing from the orchestra. The Waltz of the Stars in the first act, for example, came over better than I can recall.

Anya Linden's Cinderella showed a distinct improvement on her first attempts last season. Her dancing, although not always perfectly phrased, had a pleasing bright buoyancy. The wan pathos of her first act is less emphasised than before, and her touches of light-hearted humour were effective. I like also the

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gentle gravity of her last act *pas de deux*; it had a quality of tenderness she has not always possessed. In the second act one was conscious of a certain lack of stamina. She still needs to develop more physical strength.

Desmond Doyle, as the Prince, partnered her well, but his development as a dancer seems, at the moment, to have reached a standstill. The *brio* and power that once distinguished him have gone into some kind of temporary eclipse, and even his elevation appears less remarkable than before. He was not using his arms to their full advantage, and his finish was generally weak. There is, however, no reason to suppose that the present slight recession in his work, evident in most of his rôles this season, is anything more than one of those awkward phases that even the best of young dancers often pass through.

New facets in Fonteyn

Fonteyn and Somes in *Cinderella* were, I thought, finer than ever before. Fonteyn is dancing supremely well this season. She is reaching out towards a new simplicity, in which every extraneous movement and gesture has been eliminated. She has found the secret of acting all the time without acting at all. Ulanova has provided the same, probably unconscious, spur to her development that Markova seemed to give her in 1948. Already she has won my vote as the most improved dancer of the year. The radiant Somes is partnering and dancing in the grand manner. Perhaps the cancellation of the Moscow trip was a blessing, for I cannot help thinking that should the company visit the Bolshoi next year, if they continue the way they are going now they will both achieve a triumph that might have been beyond them six months ago.

The aggressive Ugly Sister was played, in the prolonged absence of MacMillan in New York, by Peter Clegg. Clegg, who had not danced the rôle for about three years, is these days tackling any type of part with complete self-confidence. He must be the most versatile dancer in the company. His ugly sister was more *nouveau riche* in the elaboration of its knockabout humour than either of its predecessors, and was also distinctly less feminine in its observation. Yet it was a robust, satisfactory performance, and it was interesting to watch how Ashton's poor little, underprivileged, upside-down-cake of a sister varies in interpretation according to the portrayal of his partner. **Clive Barnes**

Crowded ice

ASHTON'S *Les Patineurs* has had 190 performances at the Royal Opera House with seven soloists and a *corps de ballet* of eight. On the 191st performance on March 12, this particular ice rink had suddenly become more popular and another four couples joined in the fun, though mainly as a shadow cast in the distance behind the trees.

The original reason for this addition was the Royal Ballet's projected visit to the Bolshoi Theatre in Moscow, for which it was thought that the original small cast would get lost on the large stage. Even on the smaller stage of Covent Garden, I still think it was a good idea. Possibly when the company goes to Moscow next year, Ashton might add another 16 dancers to the *corps de ballet*—a deep vista of whirling skaters would be most effective.

Not only has the *corps* been doubled, but there are now four red skating girls instead of the original two. As soon as these four acquire the necessary polish to their performance, this will be as effective as the quartet of cygnets in the second act of *Swan Lake*. On this occasion the two white skaters were Anya Linden and Desmond Doyle, who were both very stylish; but with the general blowing-up of the ballet, I somehow feel that this *pas de deux* could be elaborated and made more of a focal point than it is at the moment.

SKATERS ON THICK ICE: Annette Page, Brian Shaw and Rowena Jackson in Ashton's Les Patineurs *which has recently been enlarged. During Jackson's illness, Page took over her role as the principal* fouetté *skater.* *Photo: Roger Wood*

Annette Page took over the rôle of the blue skater, immortalised by Rowena Jackson, and gave a very good account of herself. Though lacking the extreme brilliance of Jackson in the *fouettés*, Page brought her own interpretation which still made this moment exciting. Shirley Grahame gave further proof of her rapid development in an equally praiseworthy performance of the other blue girl. Brian Shaw was at his best as the blue instructor, a rôle which suits him to perfection, as it once did Harold Turner.

One of the most rewarding sights in the Royal Ballet at the moment is the way in which the boys are developing. It is most stimulating to see them soaring into the air like Bolshoi males. They seem to be dancing with far greater freedom and with less meticulous attention to a perfect classical line. This is splendid in experienced dancers, but care must be taken that the less experienced boys do not emulate them in an attempt to hide their inexperience.

Black Queen Beriosova

THE secret of Dolin's success as Satan in de Valois's *Job* was the fact that he made the character beautiful and not creepy-crawly as did most of his successors. This same could be said of Svetlana Beriosova who took over the rôle of the Black Queen in de Valois's *Checkmate* on the same evening as the enlarged *Les Patineurs*. In the past, the Black Queen has been a double-dyed villainess for whom it was hard to have any sympathy. When all is said and done, there is no reason why one should have more sympathy with the red chess pieces than the black.

Although Beriosova's interpretation was far from complete and was only the rough sketch of what it will no doubt become, she created a character with whom one could have a certain sympathy. Her most effective moment was when she was down-stage testing the blade of her sword. At this moment she sent a shiver down my spine much in the same way as I imagine Karsavina must have succeeded in doing to her audience when she played Thamar. At the moment Beriosova lacks the force of her predecessors, but what she does is very interesting and she should be able to develop this rôle so that it has subtlety. Her vicious nature should be hidden from her opponents and only be a secret between her and the audience up to the moment when she runs the Red Knight through the back with her sword. At that moment her real character should be revealed. In the past it has been hard to imagine why the Red Knight should soften to such an obviously nasty female. Beriosova's performance would be greatly enhanced if her make-up was stronger: at the moment her eyes tend to disappear into her face and in this rôle the eyes are of great importance.

Chatfield was very good as the Red Knight, though I still feel, as I have always felt ever since this work was transferred to Covent Garden, that his variation needs to be broadened and not played so obviously to the audience.

The Red Pawns have always been the weak spot in this ballet but suddenly with Maryon Lane and Annette Page as their leaders they have acquired a certain personality which makes the opening moments of the ballet far more interesting. On the whole this is a ballet which it is essential to keep in the repertoire; it is typical of the 'thirties and historically it represents a vital period in the development of British ballet.

A great Ashton ballet

THE final work in this interesting evening of ballet was Ashton's *Daphnis and Chloe*, given minus vocal chorus and plus some strange orchestral noises unfamiliar in Ravel's wonderful score. Apart from too symmetrical lines and twirls in the finale, this is one of Ashton's loveliest creations. Having been one of the few, very few, who loved the ballet from the start, I find that after 75 performances of it at Covent Garden my admiration has not diminished one with. It has also become extremely popular with the audience.

It also gives Margot Fonteyn one of her best rôles. On this occasion, however, I thought she spoiled the opening passages with an excessive grin which was not entirely suitable to the character of Chloe. By the time she got to the strip-tease dance in the pirates' cave and her lovely flute solo in the last scene, she had recovered all her old mastery. Somes as the gentle shepherd Daphnis, and Julia Farron as his sexy seductress Lykanion, were as good as ever. Chatfield dances very well, possibly too well, as the oafish Dorkon, and one is tempted to wonder why he should be rejected in such an unmannerly fashion by Chloe and her friends. Possibly the fault here lies in the choreography which is not "clumsy" enough.

The lighting is still rather unimaginative and it seems a pity that whenever there is any violent pirate action the distant mountains on the backcloth should tremble and shake. Descended as I am from a race of pirates, I know that such people can achieve many things; but I am sure we never made the Cornish hills carry on in the way that these Greek pirates seem able to.

Stars, on and off stage

ANIMALS, children and old ladies. These are what I once said I would not care to appear on a stage with—not if I wanted to make any impression myself. To this list can be added the Queen Mother and Alicia Markova. At the Gala on March 26, in aid of the Royal Ballet Benevolent Fund, we had both of these great ladies—one in a box in the middle of the Grand Tier radiating goodness and incredible dignity, the other on the stage in *Les Sylphides* radiating artistry and the real meaning of a great tradition. In the presence of these two it is almost impossible to have eyes for anyone else.

So many times have I seen Markova in *Les Sylphides* that I gave up counting about 200 performances ago, yet there is always something to discover in what she does. This time I suddenly had the impression of her communing with other Sylphides, who were flying around in the trees invisible to us mere mortals. Such artistry immediately takes her performance away from the earth. The rest look at each other, or the audience, and look very earthbound.

By an amazing accident, the orchestral parts got reversed, so that for the *Prelude* Markova had to rush on and dance in front of the group intended for the male dancer's solo *Mazurka*. Only Markova's years of experience made it possible for her to prevent the audience as a whole from not realising that anything was amiss. Without the three lovely groups, this solo lost rather a lot, and Markova found there were girls standing in the places where she was supposed to dance. All was well by the time she got to the *pas de deux*, when she danced as well as I can ever remember in the past 30 years. She was splendidly partnered by Philip Chatfield, who had not been too sure of himself in his *Mazurka*. His make-up is rather too sunburnt for this moonlit reverie. For the record, I can say that Fifield danced the first *Waltz* and Nerina the *Mazurka*. My programme tells me this, but frankly they left no impression at all. Thank the gods who bestow eternal youth that they smile on Markova, because she brings to ballet something that is in grave danger of being lost. Also thank *your* lucky stars that you will see her dancing with the Royal Ballet from the the end of May for a month.

After the first performance of *Petrushka* (reviewed in full elsewhere), this most Gala occasion ended with *Birthday Offering*. It was undoubtedly the "occasion" for this *piece d'occasion*, but without all the ballerinas for whom it was created it has become rather pointless, and for us who remember the original "occasion," a bore. Merle Park danced Jackson's solo, Anya Linden was in Elvin's and Annette Page in Grey's. Park was good, Linden unmusical and Page's arms are untidy. Of the rest Nerina came off best and gave a spanking performance of her very lively variation. Fonteyn looked strained. It is, oddly enough, the boys in their *pas de sept* who really make this divertissement into anything one remembers. How times change!

Anyway it was as exciting an evening of ballet as one could wish for, and nobody could surely begrudge the extra money it cost them.

Peter Williams

FESTIVAL STARS: Belinda Wright as Giselle, and John Gilpin as Albrecht in the second act of Giselle. The performance of both these artists in this ballet has recently brought them much justified praise from all quarters. They have recently been touring Scandinavia with Festival Ballet, and the company has enjoyed a triumphant success in both Oslo and Copenhagen. In Oslo the British Ambassador said that the company was the best possible ambassador that Britain could send to Norway. In Copenhagen the King and Queen came to a performance and enjoyed it so much that they came a second time. In this city they were fêted by the Royal Danish Ballet, who put on a special performance for the visiting British company. Articles and pictures of these Scandinavian seasons will appear in the June issue of DANCE AND DANCERS. *Photo: Vivienne*

THE SENIOR MABEL RYAN AWARD

Adjudicated for the Cecchetti Society by Nadia Nerina. At the Rudolf Steiner Theatre on March 9.

THIS year's Mabel Ryan Award was to have been adjudicated by Dame Ninette de Valois, but as preparations for the Danish production of *The Sleeping Beauty* detained her in Copenhagen, Nadia Nerina ably deputised for her.

There were 45 competitors in the Senior Section, covering the ages of 12 to under 15 years. The examination consists of centre practice (conducted with kindness and diplomacy by Pat Hardy) and a set dance (cleverly and attractively arranged by Nesta Brooking). For such a narrow age group, the children embrace an amazing variety of shapes and sizes and, consequently, dance styles. This naturally complicated the adjudicator's task.

In the centre practice, the worst feature were the *grands jetés en tournant*, which were, on the whole, outstandingly bad, while in the set dance the majority of entrants had difficulty with the *renversé*, and very few could perform satisfactory *chaînés*. On the other hand, line, *port de bras* and *allégro* were of a high standard, but many entrants, understandably due to fast-growing physiques, lack sustaining strength for *adage*. Last year, Ninette de Valois criticised the work of competitors in small jumps and *petite batterie*. Teachers must have taken heed for these were both of an over-all high standard.

The contest lasted some four hours. Nadia Nerina, however, generated considerable excitement by holding the audience in suspense while she considered the merits and deficiencies of the best competitors (the winner among them),

before she announced her verdict. Nerina made some interesting comments in her summing-up. *Pliés*, and in particular, the *demi-plié*, she said, must be more controlled. There should be no question of merely allowing the legs to collapse into *plié*. The feet must be used with more understanding, and with the control maintained right through the whole foot. Referring to the more loosely built dancer, she would prefer to see lower *arabesques* than watch the dancer displace the whole position of the body in an effort to perform the highest possible *arabesque*. In the *grands jetés en tournant* she reminded teachers that if the *arabesque* leg is thrown up too high, the back gives.

The winner of the medal was Mary Munn, a pupil of Margaret Cross. At the moment she is perhaps a little untidy, but she possesses a lovely dance quality and an atractive personality. As she is rather frail, Nerina stressed that she must work as much as possible on exercises which will strengthen her. Second place was jointly awarded to Jill Noseworthy, from Nora Roche's studio, and to Janet Smith, a pupil of Betty Vacani. The winner and runner-up of the Junior Section, decided a fortnight earlier, were Margaret Wilkinson, another pupil of Margaret Cross, and Gillian Dyer, a pupil of Nora Roche.

Personality is important in these competitions. So many of the entrants now dance as well as one another, that those few who have something extra to offer in the way of expression have their chances greatly enhanced. Coming on to the stage and *préparations* were given more attention than the *réverence* and leaving the stage.

E. C. Mason

Dance and Dancers . . . ABROAD

FRANCE

ON March 11, *Le Roi Midas* was created at the Municipal Theatre, Strasbourg, with choreography by Jean Combes, scenario by Jean-Etienne Davril and music by Jean Françaix. The story tells of the mythical adventures of the King of Phrygia on whom Bacchus bestows the evil gift of turning everything he touches to gold. Youly Algaroff a Denyse Wassler created the leading rôles. Massine's *Le Tricorne* completed the programme.

A NEW company will make its appearance on the stage of the Monte Carlo Opéra in April. John Taras will produce several works, including his *Suite New Yorkaise* and Balanchine's *La Somnambule*, and will create for Colette Marchand and Milorad Miskovitch, the stars of the company, a humorous *pas de deux* to music by Rossini, arranged by Benjamin Britten.

Colette Marchand will then leave for a tour of South America, and intends to appear next season in music hall, as Zizi Jeanmaire has done.

MARIA ANGELICA'S company of Spanish dancers have appeared in Paris for the first time, at the Théâtre de l'Etoile.

GERARD MULYS has arranged the *divertissement* in Richard Strauss's opera *Capriccio* which has just been produced for the first time at the Opéra-Comique. Nicole Davoust and Serge Raynald were the leading dancers.

ON March 28, the Yugoslav Ballet will inaugurate the Festival des Nations at the Théâtre Sarah-Bernhardt with Bartók's *Le Mandarin Merveilleux*, *Le Conte Chinois* and K. Baranovic's *Le Coeur de Pain d'Épice*.

Marie-Françoise Christout

AMERICA

THE BALLET RUSSE AT THE MET

THE Ballet Russe de Monte Carlo, which has had enormous success on its current American tour, returns to the Metropolitan Opera House for a two-week season beginning Easter Sunday, April 21. This company has not appeared in a New York theatre since 1950, and its current New York engagement comes at the end of its 93-city tour of the United States.

Alicia Alonso is to be guest prima ballerina, and Alexandra Danilova and Frederick Franklin are also returning as guest artists. The company, as on tour, is headed by Igor Youskevitch, and the other leading dancers are Nina Novak, Yvonne Chouteau, Irina Borowska, Alan Howard, Miguel Terekhov, Eugene Slavin, Deni Lamont and Kenneth Gillespie. In addition to a repertoire of classical ballets, four new works will be premiered during this season. They are *La Dame à la Licorne*, ballet by Jean Cocteau, choreography by Heinz Rosen, music by Jacques Chailley; *Harlequinade*, choreography by Boris Romanoff, music by Riccardo Drigo; *Sombreros*, choreography by Leon Danielian, Mexican folk music orchestrated by Ivan Boutnikoff; *The Mikado*, choreography by Antonia Cobos, music by Sir Arthur Sullivan orchestrated by Vittorio Rieti.

BORIS ROMANOFF DIES

BORIS ROMANOFF, Russian-born choreographer, died recently in New York at the age of 64. After his distinguished career with the Maryinsky Theatre, his seasons with the Diaghilev company, and his work as chief choreographer at La Scala, Milan, he was choreographer and ballet master at the Metropolitan Opera in New York during the 1938–39 season and again in 1941 and 1945. His most recent affiliation was with the Ballet Russe de Monte Carlo, and it is one of his last works, *Harlequinade*, that will be shown during the Ballet Russe's spring season at the Met.

DANCE MAGAZINE AWARDS

MARTHA GRAHAM and Agnes de Mille were the recipients of Dance Magazine's 1957 awards, and these were presented at the Hotel Plaza before a distinguished gathering of American dance personalities. Martha Graham was given her award for the contributions she made to international understanding in her recent dance tour of Asia and the Middle East, sponsored by the State Department's International Exchange Programme. Agnes de Mille was honoured for her work in bringing the art of the dance to new millions of Americans through her two "Omnibus" television programmes.

Katherine Cornell, the distinguished American actress, made the award to Martha Graham, and Diana Adams, of New York City Ballet, presented the trophy to Miss de Mille. The other speakers at this gathering included Paul G. Hoffman, United States representative to the United Nation's General Assembly, and Joseph N. Welch, the distinguished attorney.

JEAN-LOUIS BARRAULT

THE most recent of Sol Hurok's importations to delight New York audiences has been the five-week season of the Renaud-Barrault Company from Paris. The last in this series of programmes was especially interesting to the dance-minded since it featured an after-piece during the closing week, a little impromptu called *Les Adieux*, in which the members of the

DUBLIN INTERNATIONAL THEATRE FESTIVAL

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Margot Fonteyn—Michael Somes
Elaine Fifield — Nadia Nerina, etc.
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Margaret Rutherford—Robert Eddison
Derek Blomfield—Perlita Neilson
Second Week
THEATRE NATIONAL POPULAIRE, PARIS
Le Malade Imaginaire — Le Faiseur
Tickets: 4/- to 12/6

ABBEY THEATRE (May 13-25)
Festival Production JUNO AND THE PAYCOCK
Golden Jubilee Production THE PLAYBOY OF THE WESTERN WORLD
Tickets: 1/6 to 7/-

GATE THEATRE (May 14-25)
(Edwards – MacLiammoir – Longford Productions)
Festival Production THE OLD LADY SAYS NO
Tickets: 2/6 to 10/-

GLOBE THEATRE COMPANY (May 15-26)
SEASON OF YEATS' PLAYS
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Yehudi Menuhin (Violin)

CORK BALLET COMPANY
(City Hall: May 12-18)
Moy Mall—Capriccio Espagnol—Giselle

INTERNATIONAL CHORAL FESTIVAL
(City Hall: May 22-26)
Continental and Irish Choirs—Folk Dancing with German, French, Swiss, Swedish and Irish teams

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company sang, danced or gave memorable bits of the previous bills. During this, Jean-Louis Barrault offered a new dance-pantomime involving the familiar Baptiste, in which he portrayed a horse and rider magically and brilliantly. Again, he had another wonderful pantomime that was built around nothing more than the sewing of a button on a jacket. Though Barrault may consider himself an actor (and he is a fine one, indeed), it is more than likely that the dance world will continue to claim him as a dancer, for he moves magnificently and has the true, pure essence of style.

Arthur Todd

COVER STORIES

This month's front cover, by Houston Rogers, is of Margot Fonteyn as the Ballerina in the Royal Ballet's new production of Fokine's *Petrushka*.

MARGOT FONTEYN is the first British ballerina to have been fully developed in a British company. Born at Reigate, Surrey, in 1919, she went to her first dancing school at the age of four. In 1927 her family moved to Shanghai, where she continued her studies. During the latter part of her six years in the Far East she was taught by George Goncharov. On her return to England she went to Astafieva and in 1934 joined the Vic-Wells School. Filling in the gap left by the departure of Markova from the Vic-Wells Ballet in 1935, Fonteyn rapidly took over more and more important rôles. Her first created rôle was in Ashton's *Apparitions* in 1936 and since then he has created rôles for her which have grown in importance as she developed. As Ballerian Assoluta of the Sadler's Wells Ballet (now Royal Ballet) she has been acclaimed by the whole world. Honours have been showered upon her, but none so important as the award of D.B.E. in 1956. As wife of the Panamanian Ambassador to the Court of St. James, Fonteyn's rôle today is of double importance. This year she will be seen in many foreign countries, including America, Italy and Australia.

THE BALLET RAMBERT SCHOOL

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Ivanova, Mary Skeaping, Margaret Craske and Cléo Nordi.

Madame Rambert has long complained about a general lack of literacy in dancers. She considers partially educated dancers, and there are so many of them, at a great disadvantage when it comes to the interpretation and appreciation of rôles. In an attempt to remedy this shortcoming among her own students, a General Educational School has been opened. Its curriculum is similar to that of any recognised grammar school preparing for the G.C.E., except that lectures on art education and the appreciation of music are added. Educational students are accepted from the age of ten. Classes start at 9.30 with a ballet lesson which ensures that the children are fresh for study. General education is, therefore, combined with ballet training. Thus ballet can be given up at any stage without loss of educational standards if it seems unlikely that the child will be able to make a career of ballet.

The principal of the Educational School, Mrs. Cockburn, considers that the attitude of parents towards their child's dance education is the really vital factor associated with success. A favourable attitude, she believes, is composed of many different ingredients: the parents' own education, their realisation of the importance of a sound general and cultural education to augment ballet training, their understanding of ballet and the frequency of their visits to performances, and so on. And, above all, she stresses, they must not demand immediate results from the child.

TELEVISION

continued from page 32

horizon appear in close-up within two bars of music.

As against the technical problems, she has nothing but praise for the camera crews. She has now done a great many shows with one particular crew who, she claims, can learn the movements of a ballet as quickly as most dancers, and sometimes quicker. In fact, she says, "they make their cameras dance."

Concerning the artists, she says that any dancer who wants to be seen at the best advantage must make an effort to understand the medium. Rarely will a stage interpretation be convincing on television. While stylised mime may be all very well in the Royal Opera House, it will appear ridiculous on the TV screen if the dancer cannot bring to it added sincerity, feeling and imagination. Margaret Dale's policy is to explain to the dancers exactly when they will be taken in close-up and where the cameras will be at any given moment. Accuracy of work is essential. On the stage it will matter little if a dancer finishes a solo in a slightly different place each night, but on television a few yards out may make all the difference between being in vision and out of vision.

Her aim is to increase the demand for ballet by giving the public only the very best, and, she told me: "I would never present anything that I would be ashamed to show to the profession." Usually one major programme is presented each month, while ballet is often included in variety and musical programmes. The best visiting companies such as Pilar Lopez, the Chinese Classical Theatre, the Ximenez-Vargas Ballet Espagnol, the Royal Danish Ballet, the Moiseyev Ensemble, the Red Army Dancers, the Ballets Africains and many other groups have been presented, and in as varied a form as possible. For example, she spent many nights at the Stoll Theatre selecting the most suitable items in the Mazowsze Company's programme. Her policy is to always keep a little ahead of the public, but, at the same time, she concluded, to offer it something it will enjoy and appreciate.

The type of comment which acts as a challenge to her came from a civil servant, who said: "It's very clever and beautiful, but I guess we don't care for it, in the same way as one doesn't appreciate Shakespeare against a Durbridge serial."

Ballet Dates

THE ROYAL BALLET
from Sadler's Wells Ballet

May.
6 *Les Sylphides, Petrushka, The Firebird*
10 *Les Patineurs, Petrushka, The Firebird*
11 (M) *Coppélia* (Fifield, Shaw)
11 (E) *Coppélia* (Linden, Blair)
13–18 Royal Theatre, Dublin
21 *Noctambules, Petrushka, Coppélia Act III*
25 (M) *Les Patineurs, The Firebird, Ballet Imperial*
25 (E) *Les Patineurs, The Firebird, Ballet Imperial*
30 *The Shadow, Giselle* (Markova, Blair)
31 *Les Patineurs, Giselle* (Nerina)

June
1 (M) *The Shadow, Les Sylphides* (Markova), *Petrushka*
3 *The Lady and the Fool, Les Sylphides* (Markova), *The Firebird*
5 *The Shadow, Giselle* (Beriosova, Chatfield)
7 *Les Patineurs, The Sleeping Beauty* Act 3 (Markova), *The Lady and the Fool*
8 (M) *The Sleeping Beauty* (Fifield, Blair,
8 (E) *The Sleeping Beauty* (Beriosova) Chatfield)
10, 12 Programmes to be arranged
15 (M) *The Lady and the Fool, Giselle* (Markova)
15 (E) *The Lady and the Fool, Petrushka, Les Patineurs*
18, 19 Programmes to be arranged
22 (M) *Petrushka, Giselle* (Nerina)
22 (E) *Petrushka, Giselle* (Markova, Blair)
Programmes subject to alteration. See daily Press.

THE ROYAL BALLET
from Sadler's Wells Theatre

Apr.
15 Palace Theatre, Plymouth
26 Liceo Opera House, Barcelona (4 weeks)
May
25–June 3 Madrid
6, 7 The Opera House, Cologne
11–15 Stadttheater, Zurich
17 Holland Festival (1 week)
July
1 The Sadler's Wells Theatre, London (3 weeks)

BALLET RAMBERT

Apr.
15 Theatre Royal, Nottingham
22 The White Rock Pavilion, Hastings
May
20 Grand Theatre, Swansea
27 The Pavilion, Torquay

FESTIVAL BALLET

Apr.
23–29 Apollo Theatre, Dusseldorf
30 - May 5 Carre Theatre, Amsterdam
May
6–28 Théâtre des Champs-Elysées, Paris (3 weeks)
29–31 Wiesbaden (Festival)
June
4–8 Landes Theatre, Stuttgart
14–23 Teatro Manzoni, Milan
25–29 Rome or Florence (Festival)
July
1–2 Open Air Theatre (Festival), Geneva
3–5 Theatre Municipal (Festival), Lausanne
9–Sept. 7 Royal Festival Hall, London

THE ROYAL DANISH BALLET FESTIVAL
at the
Royal Theatre, Copenhagen

May
18 *Fanfare, La Sylphide, Floral Fete at Genzano*
19 *The Sleeping Beauty*
20 *Les Sylphides* with Honegger's *Joan of Arc at the Stake*
21 *Apollon Musagète, Coppélia*
25 *Romeo and Juliet*
26 *La Ventana, Les Sylphides, Graduation Ball*
27 *La Ventana, Apollon Musagète, Night Shadow, Fanfare*
28 *Swan Lake*, Act II, *Kermesse at Bruges*
29 *Serenade, Coppélia*
30 *Serenade, Pas de Quatre, Myth, Floral Fete at Genzano*
31 *The Sleeping Beauty*

THE ROYAL SWEDISH BALLET FESTIVAL

June
1, 3 At the Royal Theatre, Stockholm
2 At the Drottningholm Theatre

DUBLIN INTERNATIONAL THEATRE FESTIVAL
at the Theatre Royal

May
13–18 The Royal Ballet from Covent Garden

FESTIVAL OF CORK
at the City Hall

May
12–18 The Cork Ballet Company

WESTON THEATRE BALLET

June
24 Dartington Hall, Devon
July
1–3 Globe Theatre, Plymouth
4, 5 Queens Hall Barnstable
6 Secondary Modern School, Wivelliscombe
8, 9 The Pavilion, Exmouth
15 Theatre Royal, Bristol

DANCE FILMS
at the Royal Festival Hall in aid of the Royal College of Nursing

May 3. Première of the film of the Bolshoi *Giselle* with Ulanova; also film of the Bolshoi Concert performance at Croydon.

AN EVENING OF BALLET

Presented by the Association of Ballet Clubs at the Rudolf Steiner Hall on May 4 at 7.30 p.m. Works by the Belfast Ballet Club, Enfield Ballet Theatre Club, Masque Theatre Club, Phoenix Ballet Group, Newcastle-upon-Tyne. Guest artists: Maryon Lane and Desmond Doyle.

LECTURES

May 12. Belinda Quirey on Historical Dances, with demonstrations. Presented by the British Dance Notation Society at the International Ballet School, 17 Queensbury Mews West, S.W.7, at 3.30.

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ALICIA MARKOVA

on the front cover.

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